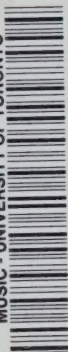


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OR,

THE WITCH'S CURSE.

BY

W. S. GILBERT

AND

ARTHUR SULLIVAN.

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# RUDDIGORE; or, THE WITCH'S CURSE!

---

## Dramatis Personæ.

### MORTALS.

ROBIN OAKAPPLE (*A Young Farmer*)

RICHARD DAUNTLESS (*His Foster-Brother—A Man-o'-wars-man*)

SIR DESPARD MURGATROYD (*Of Ruddigore—A Wicked Baronet*)

OLD ADAM GOODHEART (*Robin's Faithful Servant*)

ROSE MAYBUD (*A Village Maiden*)

MAD MARGARET

DAME HANNAH (*Rose's Aunt*)

ZORAH } (*Professional Bridesmaids*)  
RUTH }

### GHOSTS.

SIR RUPERT MURGATROYD (*The First Baronet*)

SIR JASPER MURGATROYD (*The Third Baronet*)

SIR LIONEL MURGATROYD (*The Sixth Baronet*)

SIR CONRAD MURGATROYD (*The Twelfth Baronet*)

SIR DESMOND MURGATROYD (*The Sixteenth Baronet*)

SIR GILBERT MURGATROYD (*The Eighteenth Baronet*)

SIR MERVYN MURGATROYD (*The Twentieth Baronet*)

AND

SIR RODERIC MURGATROYD (*The Twenty-first Baronet*)

CHORUS OF OFFICERS, ANCESTORS, AND PROFESSIONAL BRIDESMAIDS

---

ACT I.—The Fishing Village of Rederring, in Cornwall.

ACT II.—Picture Gallery in Ruddigore Castle.

# R U D D I G O R E ;

## OR, THE WITCH'S CURSE.

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# OVERTURE.

*Andante maestoso.*

PIANO.

*pp* *mf* *mf* *ff*

*p*

Ped. \*

*f* *p*

\* Ped.

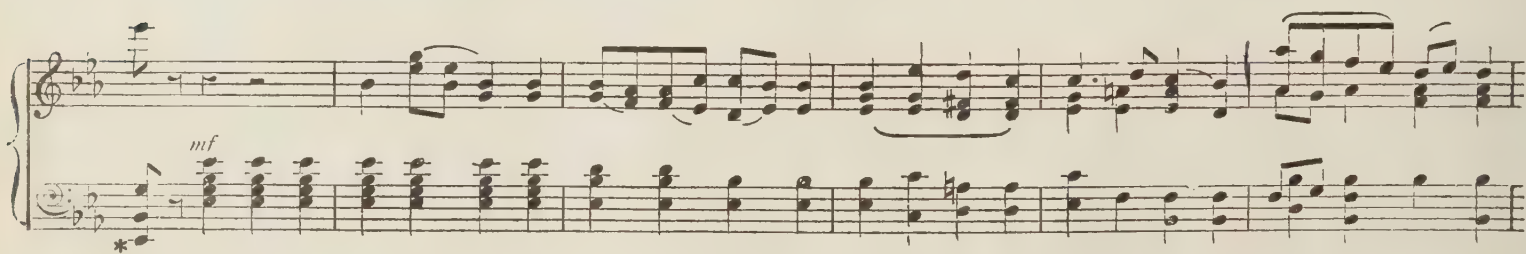
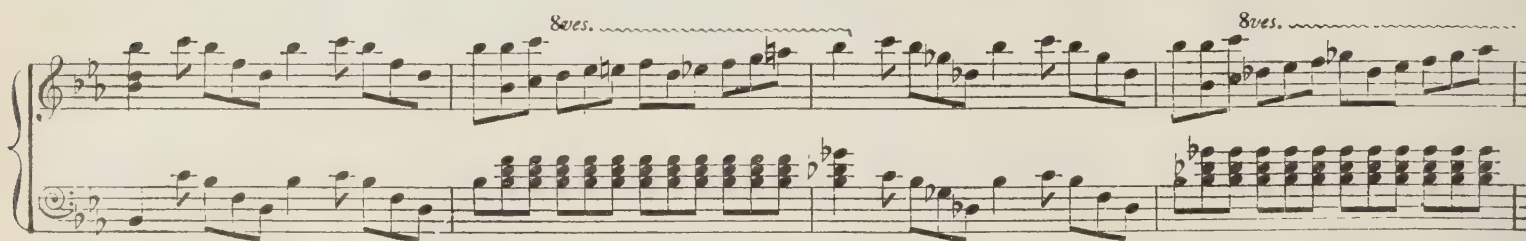
\* Ped. \*

*Allegretto.*

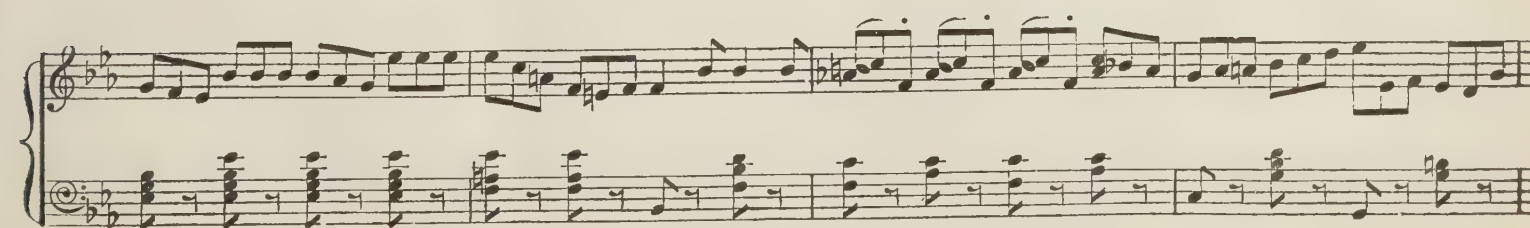
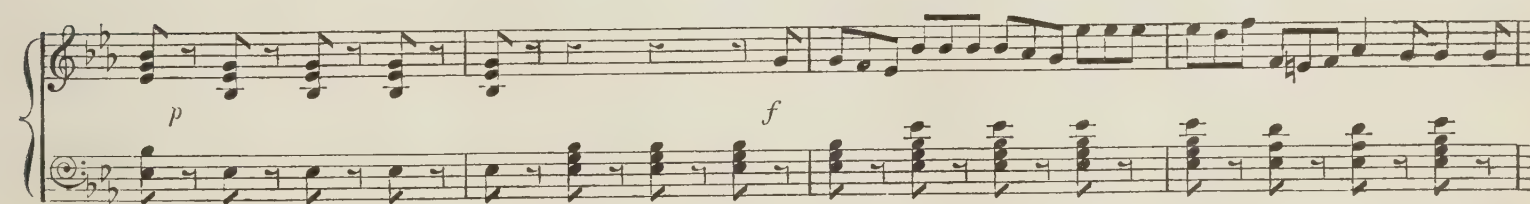
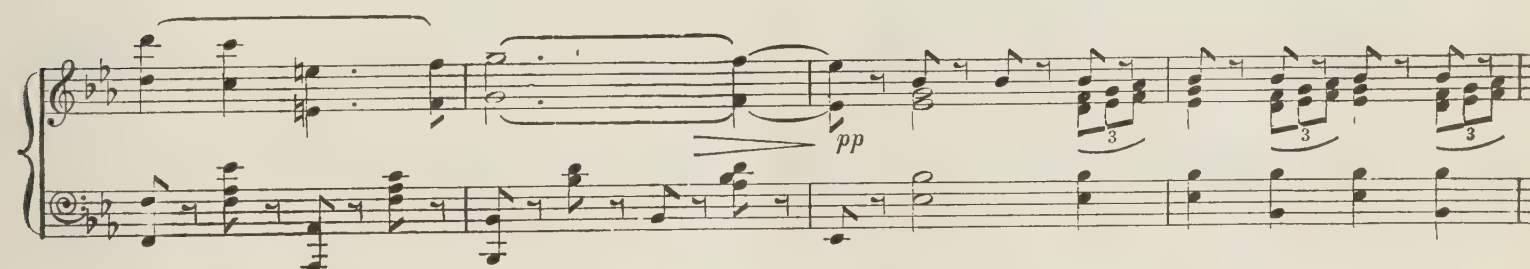
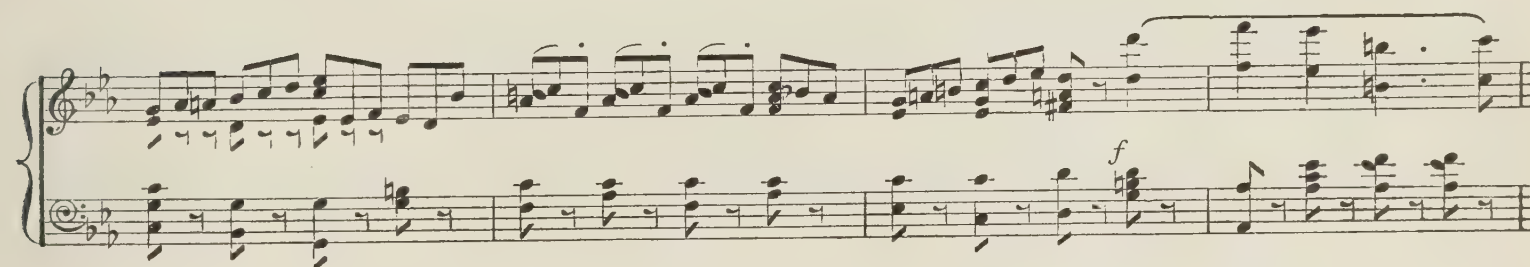
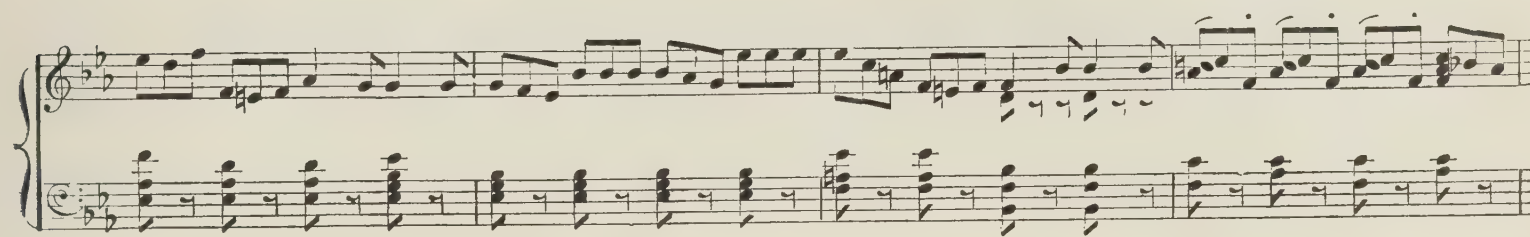
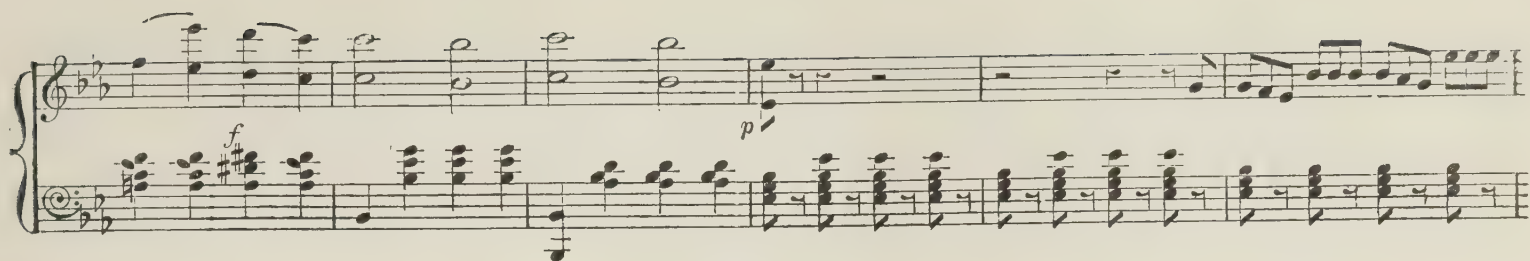
*pp* *p*

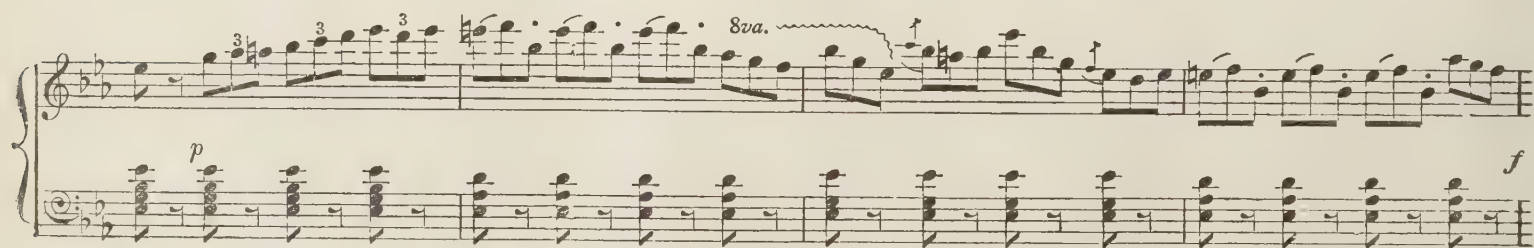
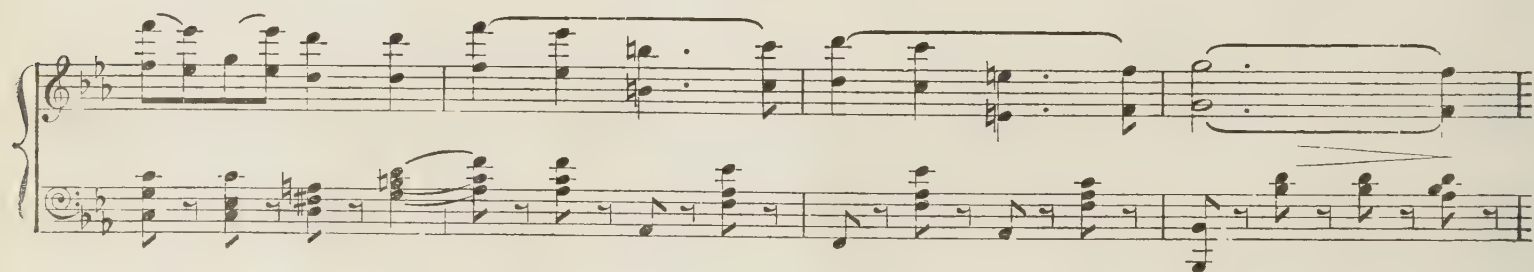
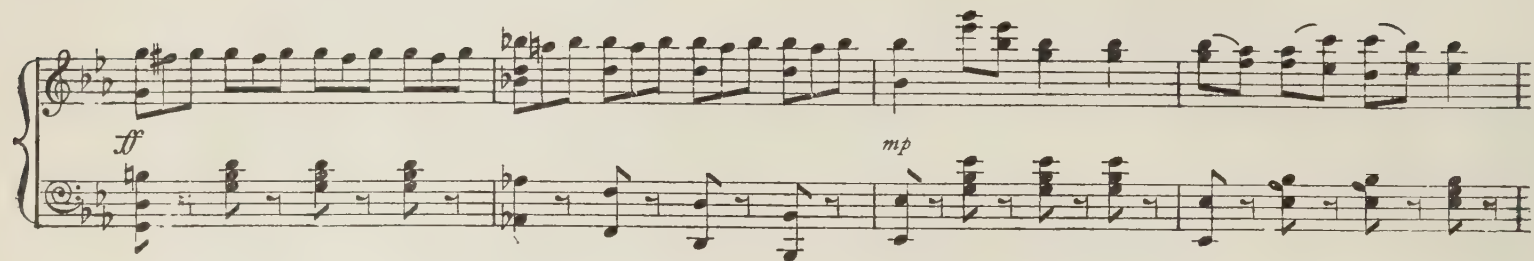
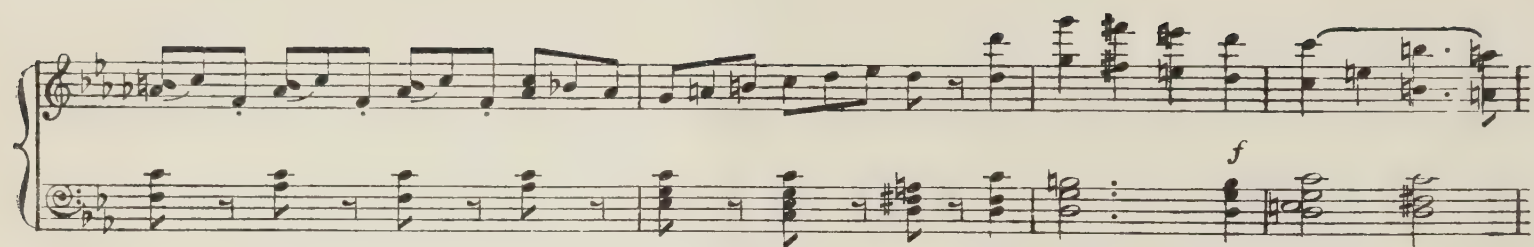
Ped. \*

*f*











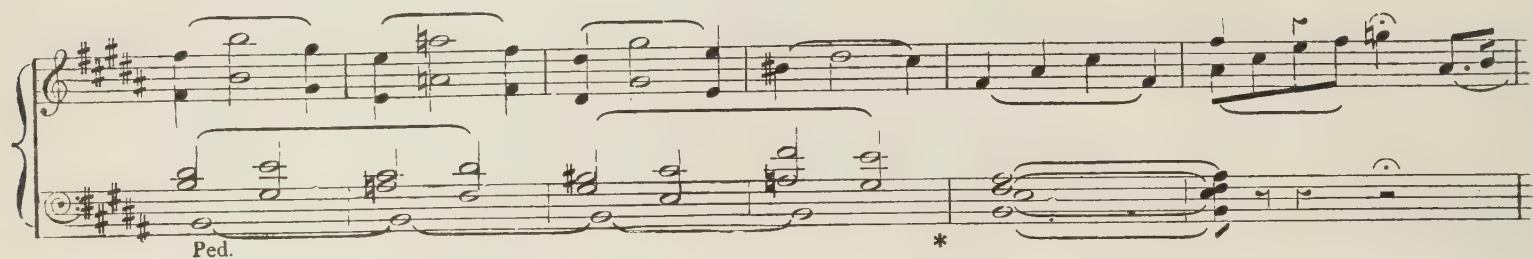
*Allegro moderato.*

The musical score consists of six systems, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The tempo is marked *Allegro moderato.*

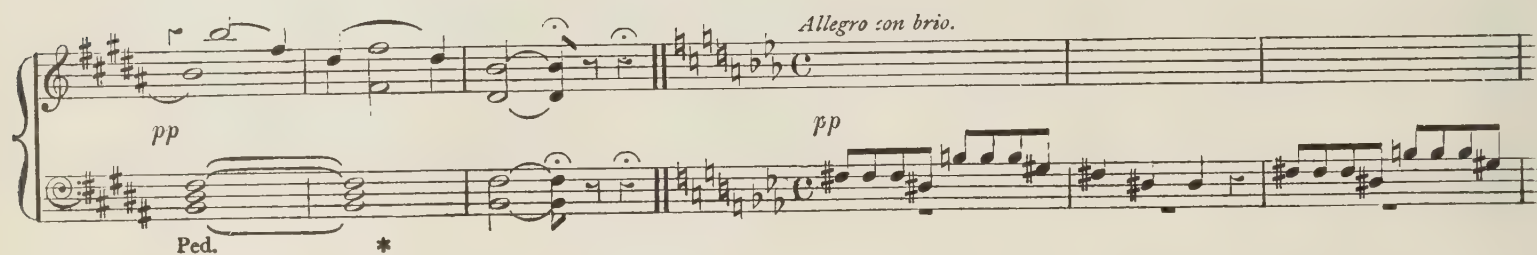
- System 1:** Treble staff begins with a rest, then a series of eighth and sixteenth notes. Bass staff has a whole note chord, then a half note chord, and a whole note chord. Dynamics: *p* (piano), *f* (forte). Pedal markings: "Ped." under the first whole note, and "\*" under the second and fourth whole notes.
- System 2:** Treble staff continues with eighth and sixteenth notes. Bass staff has a half note chord, then a half note chord, and a half note chord. Dynamics: *f*, *dim.* (diminuendo), *p*. Pedal marking: "\*" under the second half note.
- System 3:** Treble staff has eighth and sixteenth notes. Bass staff has eighth and sixteenth notes. Dynamics: *p*, *mf* (mezzo-forte).
- System 4:** Treble staff has eighth and sixteenth notes. Bass staff has eighth and sixteenth notes. Dynamics: *p*.
- System 5:** Treble staff has eighth and sixteenth notes. Bass staff has eighth and sixteenth notes. Dynamics: *p*. Pedal markings: "Ped." under the first half note, and "\*" under the second, third, and fourth half notes.
- System 6:** Treble staff has eighth and sixteenth notes. Bass staff has eighth and sixteenth notes. Dynamics: *fz* (forzando), *p*. Pedal markings: "Ped." under the first half note, and "\*" under the second, third, and fourth half notes.



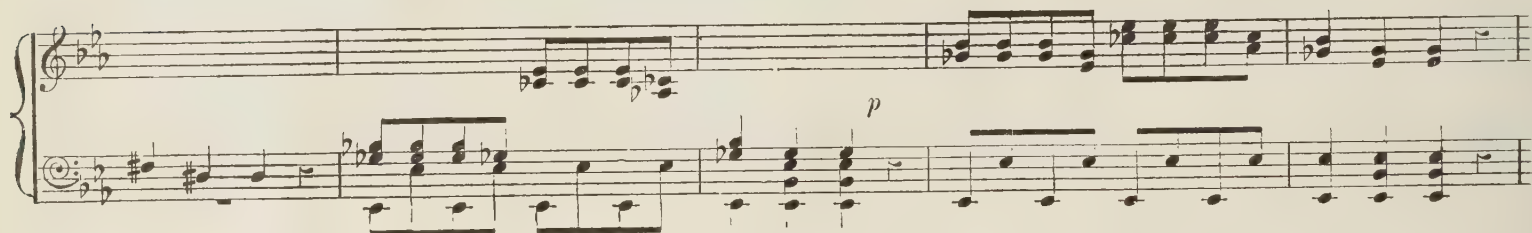
First system of musical notation. The treble staff contains a melody with slurs and ties. The bass staff features a continuous eighth-note accompaniment. The tempo marking *vall.* is placed above the treble staff. Pedal markings are present: "Ped." at the beginning, followed by an asterisk, then "Ped." again, another asterisk, and finally "Ped." at the end.



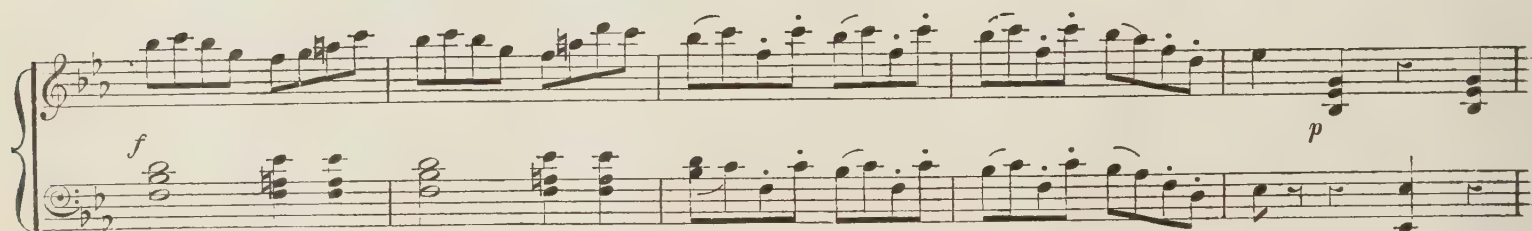
Second system of musical notation. The treble staff continues the melody. The bass staff continues the eighth-note accompaniment. Pedal markings include "Ped." at the start and an asterisk later in the system.



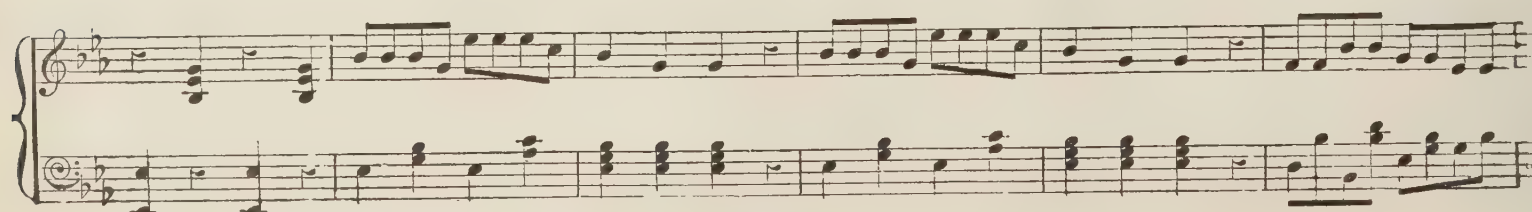
Third system of musical notation. The treble staff shows a change in tempo and mood with the marking *Allegro con brio.* The key signature changes to two flats. The bass staff has a dynamic marking of *pp* (pianissimo) at the beginning and another *pp* further along. Pedal markings include "Ped." at the start and an asterisk.



Fourth system of musical notation. The treble staff continues the melody. The bass staff has a dynamic marking of *p* (piano) in the middle. The key signature remains two flats.



Fifth system of musical notation. The treble staff features a melody with slurs. The bass staff has a dynamic marking of *f* (forte) at the beginning and a *p* (piano) marking towards the end. The key signature remains two flats.



Sixth system of musical notation. The treble staff continues the melody. The bass staff continues the accompaniment. The key signature remains two flats.



First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes. The bass clef staff contains a harmonic accompaniment with chords and single notes. A dynamic marking *f* (forte) is present in the bass staff.

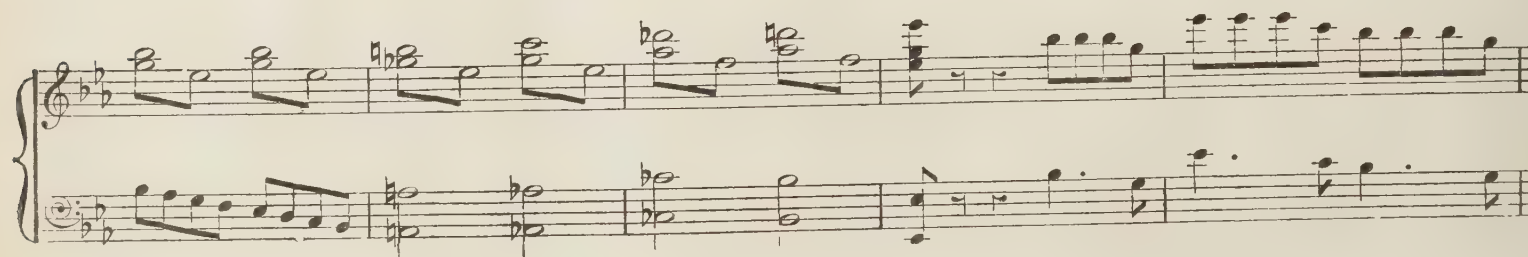
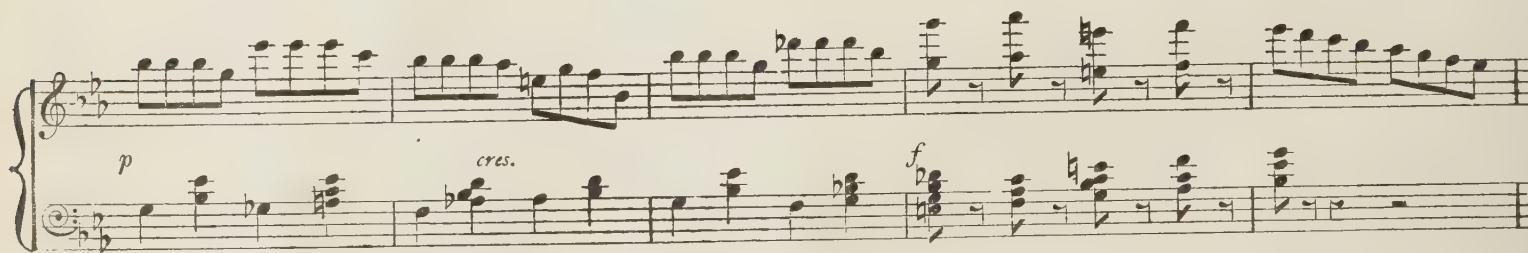
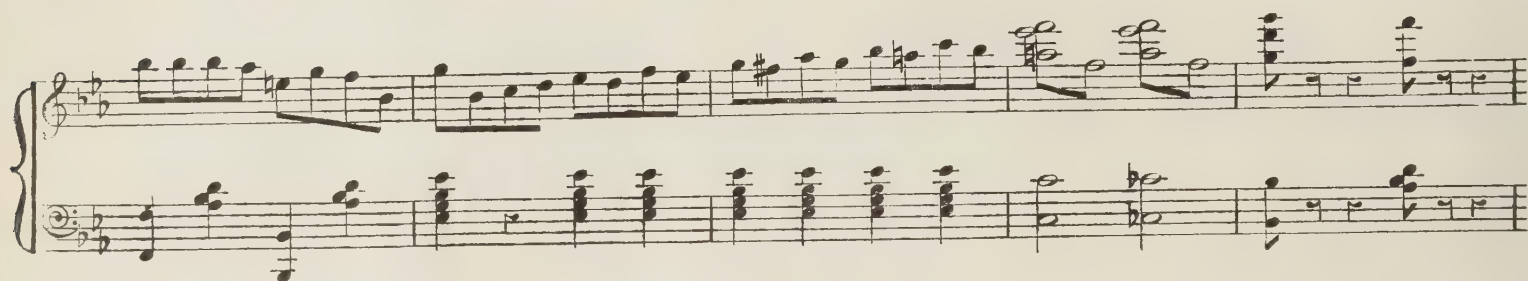
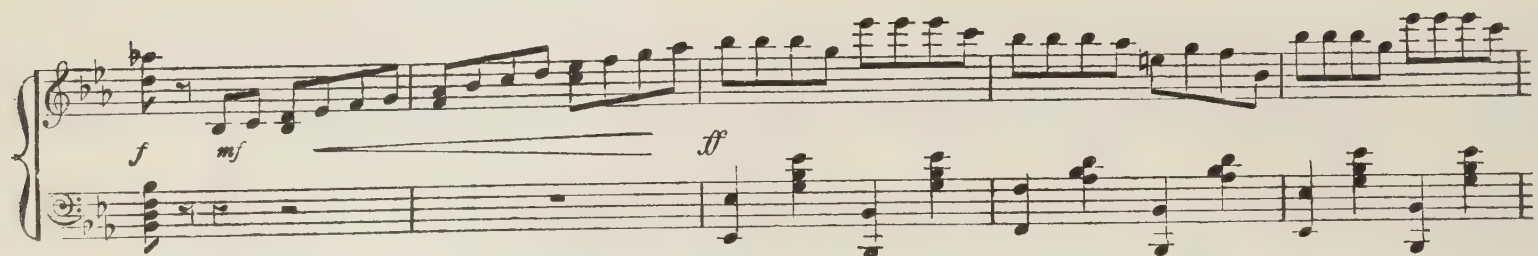
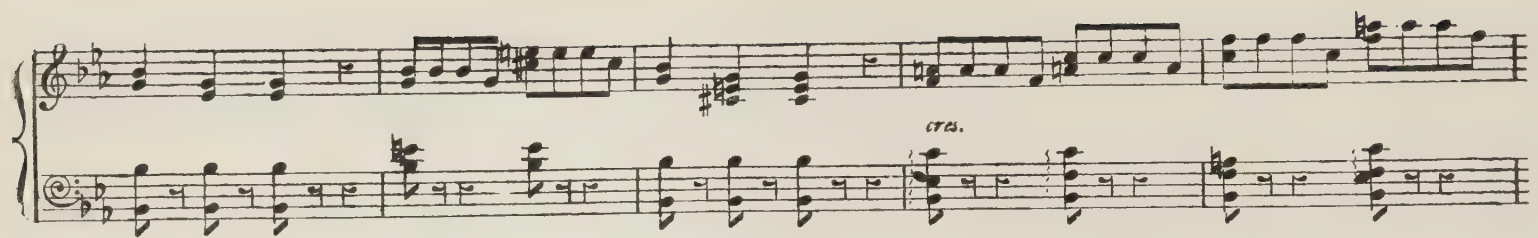
Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff features a more active accompaniment with chords. A dynamic marking *p* (piano) is present in the bass staff.

Third system of musical notation. The treble clef staff has a melodic line with some rests. The bass clef staff has a harmonic accompaniment. A dynamic marking *f* (forte) is present in the bass staff.

Fourth system of musical notation. The treble clef staff features a more active melodic line with sixteenth notes. The bass clef staff has a harmonic accompaniment with chords.

Fifth system of musical notation. The treble clef staff has a melodic line. The bass clef staff has a harmonic accompaniment. A dynamic marking *p* (piano) is present in the bass staff. There are also some lyrics or markings above the staff: *cre*, *scen*, *do.*, and *D*.

Sixth system of musical notation. The treble clef staff has a melodic line. The bass clef staff has a harmonic accompaniment. A dynamic marking *pp* (pianissimo) is present in the bass staff. There is a *Ped.* (pedal) marking at the beginning of the bass staff.





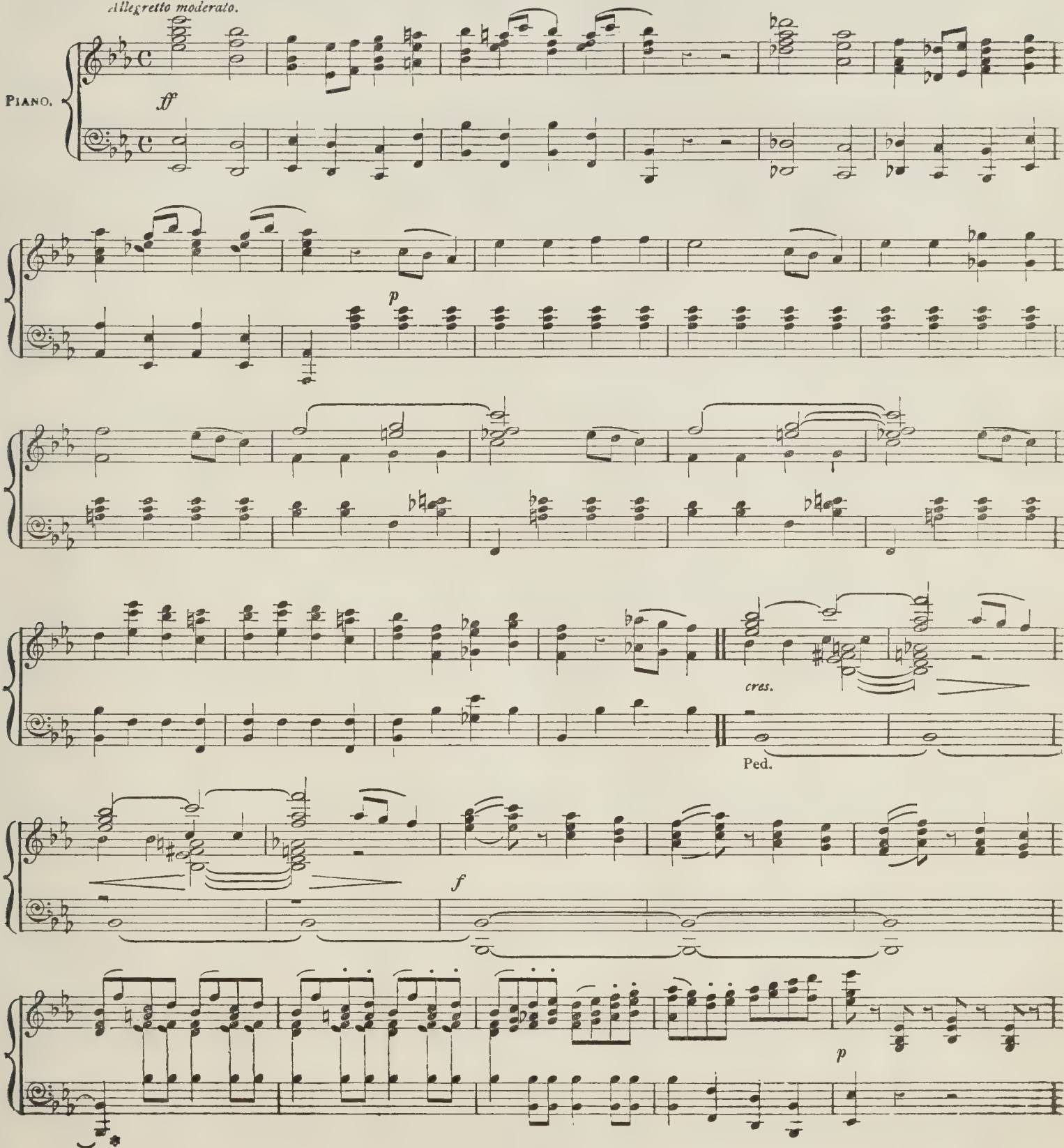
# ACT I.



## No. 1. CHORUS OF BRIDESMAIDS—(Solo Soprano, Zorah).

*Allegretto moderato.*

PIANO.



*ff*

*p*

*p*

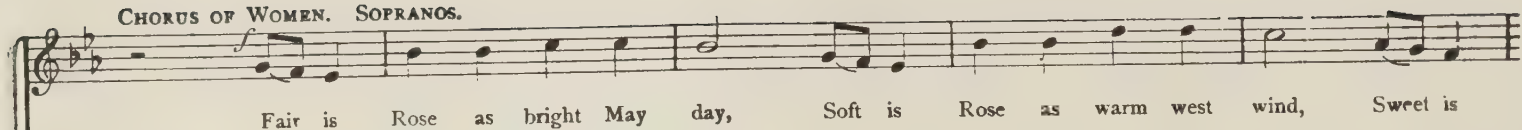
*cres.*

*Ped.*

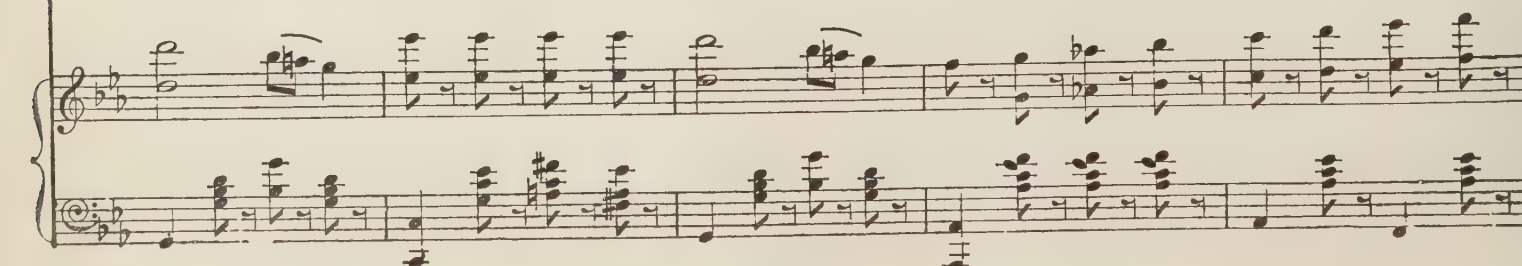
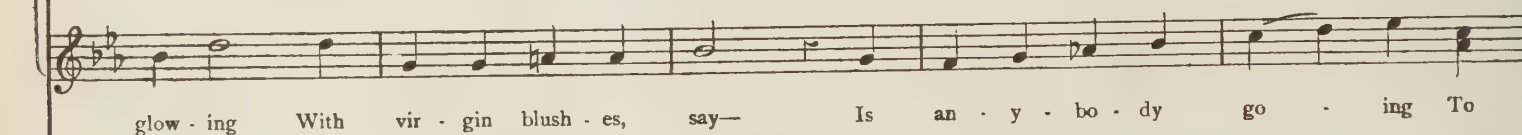
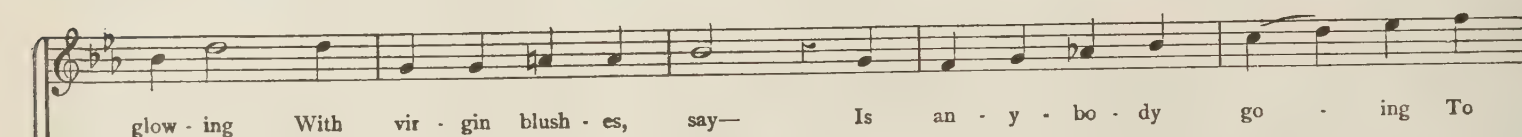
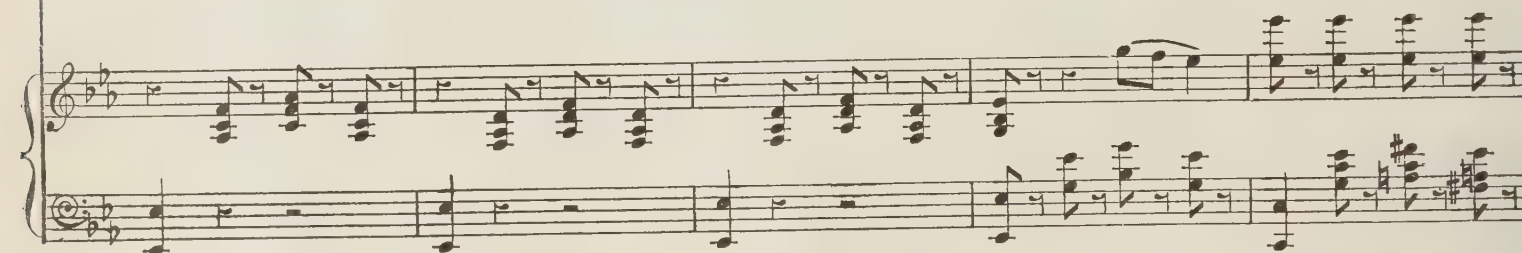
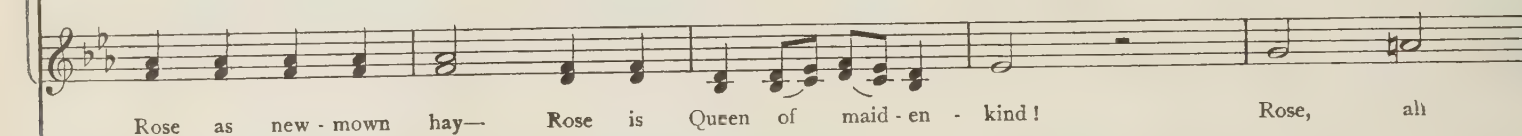
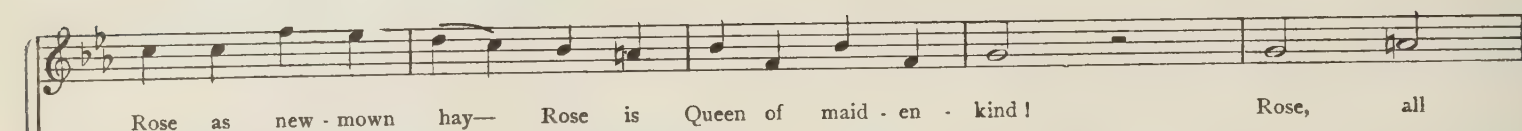
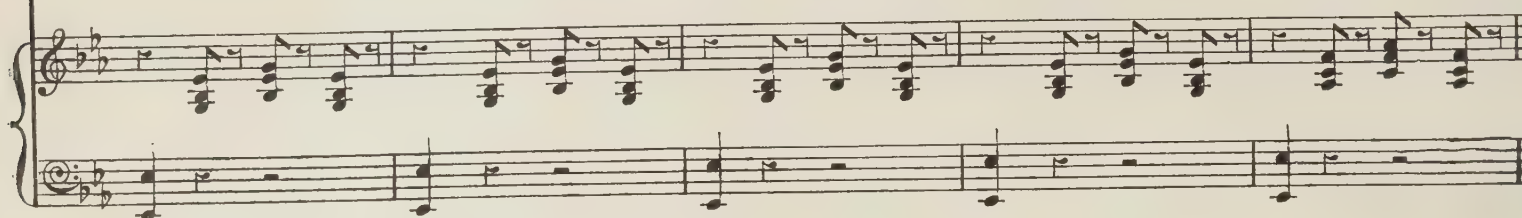
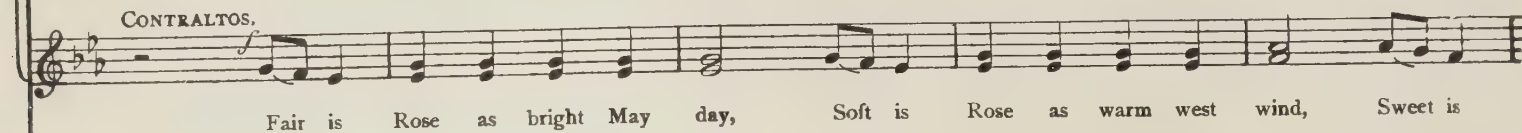
*f*

*p*

## CHORUS OF WOMEN. SOPRANOS.



## CONTRALTOS.





mar - ry you to - day?

mar - ry you to - day?

*p*

## SOLO. ZORAH.

Ev' - ry day, as the days roll on, Brides - maids' garb we gai - ly don,

*p*

Sure that a maid so fair ly famed Can't long re - main un - - claimed.

*p*

Hour by hour, and day by day, Sev' - ral months have passed a - way,

Though she's the fair - est flow'r that bloom, No one has mar - ried Rose!

CHORUS.

Rose, all  
Rose, all

*f*

glow - ing With vir - gin blush - es, say— Is a - ny - bo - dy go - - ing To

glow - ing With vir - gin blush - es, say— Is a - ny - bo - dy go - - ing To

Ped.

ZORAH.

Hour by hour and day by day Months have pass'd a -

mar - ry you to - day?

mar - ry you to - day?

*p*

Ped. \*



way.

## CHORUS.

Fair is Rose as bright May - day; Soft is Rose as warm west -

Fair is Rose as bright May - day; Soft is Rose as warm west -

wind, Sweet is Rose as new - mown hay— Rose is queen of maid - en - kind!

wind, Sweet is Rose as new - mown hay— Rose is queen of maid - en - kind!

Rose, all glow - ing With vir - gin blush - es, say— Is a - ny - bo - dy

Rose, all glow - ing With vir - gin blush - es, say— Is a - ny - bo - dy

go . ing To mar - ry you to . day? Fair is

go ing To mar - ry you to . day? Fair is

*p*

Rose, Soft is Rose, Rose . . . . . is the

Rose, Soft is Rose, Rose . . . . . is the

queen of . . . maid - en - kind!

queen of . . . maid - en - kind!



## No. 2.

## SONG—Hannah &amp; Chorus.

*Andante allegretto.*

HANNAH.

PIANO. *p* *f* *p*

Sir

Ru - pert Mur - ga - troyd His lei - sure and . . . his rich-es He ruth - less - ly em - ploy'd In per - se -

- cu - - ting witch - es. With fear he'd make them quake— He'd duck them in his

*p*

lake— He'd break their bones With sticks and stones, And burn them at the stake! . . . This

CHORUS. SOPRANOS & CONTRALTOS.

*p*

sport he much en - joy'd, . . Did Ru - pert Mur - ga - troyd— No sense of shame Or pi ty came To

Ru - pert Mur - ga - troyd! HANNAH. Once, on the vil - lage green, A pal - sied

hag . . . he roast-ed, And what took place, I ween, shook his com - po - - sure boasted, For,

as the tor - ture grim Seized on each with-ered limb, The writh-ing dame 'Mid fire and flame Yelled



forth this curse on him! "Each lord of Rud-di-gore, De-spite his best en-deavour, Shall

do one crime, or more, Once, ev-'ry day, for e-ver! This doom he cant de-fy How-

e-ver he may try, For should he stay His hand, that day In tor-ture he shall die! . . . The

pro-phet-cy came true: Each heir who held . . . the ti-tle Had, ev'-ry day, to do Some crime of

## RECIT.

im - - port vi - tal; Un - til, with guilt o'er - plied, "I'll sin no more!" he cried,

## CHORUS.

And on the day He said that say, In a - - - go - ny he died! And

thus, with sin - ning cloyed, Has died each Mur - ga - troyd; And so shall fall, Both one and all, Each

com - ing Mur - ga troyd!



## No. 3.

## SONG—Rose.

*Tempo di Valse Moderato.*

PIANO.

The piano introduction is in 3/4 time, marked 'Tempo di Valse Moderato'. It features a melody in the right hand and a supporting bass line in the left hand. The melody begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and continues with various intervals and rests. The left hand provides a steady accompaniment with chords and single notes. Dynamics include a forte (f) marking at the beginning and a piano (p) marking later in the piece.

1. If some - bo - dy there chanced to be  
 2. If a - ny well-bred youth I knew,

Who loved me in a man - ner true,  
 Po - lite and gen - tle, neat and trim,

My heart would point him out to me,  
 Then I would hint as much to you,

And I would point him out to you.  
 And you could hint as much to him.

*(Referring to book.)*

But here . . it says of those who point,  
 But here . . it says, in plain - est print,

Their man - ners must be out of  
 "It's most un - la - dy - like to

joint— You *may* not point— you *must* not point— It's man - ners out of  
 hint"— You *may* not hint, you *must* not hint— It says you must - n't

joint, to point! Ah! . . . . Had I the love of such as  
 hint, in print! Ah! . . . . And if I loved him through and

*p* *p dolce.*

he, Some qui - et spot he'd take me to, Then he could whis - per it to  
 through— (True love and not a pass - ing whim,) Then I could speak of it to

me, . . . . And I could whis - per it to you. . . . . But whis - per -  
 you, . . . . And you could speak of it to him. . . . . But here I



ing, I've some - where met, Is con - tra - ry to e - ti - quette ;  
find it does - n't do To speak un - til you're spo - ken to.

Where can it be ? Now let me see— Yes, yes ! It's con - tra  
Where can it be ? Now let me see— Yes, yes ! " Don't speak un -

ry to e - ti - quette.  
til you're spo - ken to !"

1st time. 2nd time.

*p* *f*

## No. 4.

## DUET—Rose &amp; Robin.

ROBIN.

1. I know a youth who loves a lit - tle maid— (Hey, but his face is a  
 2. He can - not eat, and he can - not sleep— (Hey, but his face is a

*Allegretto grazioso.*

PIANO.

sight for to see !) Si - lent is he, for he's mod - est and a - fraid— (Hey, but he's ti - mid as a youth can be !)  
 sight for to see !) Dai - ly he goes for to wail— for to weep, (Hey, but he's wretched as a youth can be !)

ROSE.

I know a maid who loves a gal - lant youth, (Hey, but she sick - ens as the days go by !)  
 She's ve - ry thin, and she's ve - ry pale, (Hey, but she sick - ens as the days go by !)

She can - not tell him all the sad, sad truth— (Hey, but I think that lit - tle maid will die !) Poor lit - tle man !  
 Dai - ly she goes for to weep— for to wail— (Hey, but I think that lit - tle maid will die !) Poor lit - tle maid !

*rall.*ROBIN. *a tempo.**rall.**a tempo.*



ROSE.

Poor lit-tle man!  
Poor lit-tle maid!

Poor lit-tle man!  
Poor lit-tle maid!

Now tell me pray, and

ROBIN.

Poor lit-tle man!  
Poor lit-tle maid!

Now tell me pray, and

Ped.

\*

3rd Verse.

tell me true, What in the world . . . should the maid - en do? If

tell me true, What in the world . . . should the young man do?

I were the youth, I should of-fer her my name— (Hey, but her face is a sight for to see!)

If I were the maid, I should

ROSE.

feed his hon-est flame— (Hey, but he's bash-ful as a youth can be!) If I were the youth I would speak to her to-day—

ROBIN.

(Hey, but she sickens as the days go by!) If I were the maid I would meet the lad half-way— (For I

*rall.*ROSE. *a tempo.*

ROBIN.

real-ly do be-lieve that ti-mid youth will die!) Poor lit-tle man! Poor lit-tle maid!

*rall.**a tempo.*

ROSE.

Poor lit-tle man!

I

thank you, sir, for your coun-sel true; I'll

ROBIN.

Poor lit-tle maid!

I

thank you, miss, for your coun-sel true; I'll

Ped.

\*

*rit.*

tell that maid . . . what she ought to do!

*rit.*

tell that youth . . . what he ought to do!

*rit.**p*



# Nos. 5 & 6. CHORUS OF BRIDESMAIDS & SONG—(Richard).

*Allegretto con spirito.*

PIANO.

The piano introduction consists of two staves. The right hand (treble clef) begins with a forte (f) dynamic, playing a series of chords and moving lines. The left hand (bass clef) provides a steady accompaniment with eighth notes. The tempo is marked 'Allegretto con spirito'.

BRIDESMAIDS. SOPRANOS.

From the  
CONTRALTOS.

From the

*f*

The vocal staves for the chorus of bridesmaids and song. The top two staves are for Sopranos and Contraltos, both starting with a forte (f) dynamic. The bottom two staves are for the piano accompaniment, continuing the melody from the introduction.

The vocal staves for the chorus of bridesmaids and song. The top two staves are for Sopranos and Contraltos, both starting with a forte (f) dynamic. The bottom two staves are for the piano accompaniment, continuing the melody from the introduction.

The vocal staves for the chorus of bridesmaids and song. The top two staves are for Sopranos and Contraltos, both starting with a forte (f) dynamic. The bottom two staves are for the piano accompaniment, continuing the melody from the introduction.

bring. Sing it— shout it— Tell a - bout it—

bring. Sing it— shout it— Tell a - - bout it—

Shout it! Safe and sound re turn - eth he, All vic - to - rious from the

Shout it! Safe and sound re - turn - eth he, All vic to - rious from the

sea! Safe . . . . and sound, All vic - to - rious from the

sea! Safe and sound re - turn eth he, All vic - to - rious from he

## SOLO. RICHARD.

I. I shipped, d'ye see, in  
 'apt'n he up and he  
 up with our helm, and we

sea!

sea!

Re-ve-nue sloop, And, off Cape Fi - nis - tere,  
 says, says he, "That chap we need not fear,—  
 scuds before the breeze, As we gives a compassion-ating cheer;

A merchantman we see, A Frenchman, go-ing free, So we  
 We can take her, if we like, She is sar-tin for to strike, For she's  
 Froggee an-swers with a shout As he sees us go a - bout, Which was

made for the bold Moun - seer,  
 on - ly a darned Moun - seer,  
 grate - ful of the poor Moun - seer,

D'ye see? We made for the bold Moun - seer.  
 D'ye see? She's on - ly a darned Moun - seer!  
 D'ye see? Which was grateful of the poor Moun - seer!

But she  
 But to  
 And I'll

proved to be a Frigate, and she up with her ports, And fires with a thir - ty - two!  
 fight a French fal-lal—it's like hit-tin' of a gal,—It's a lub - ber-ly thing for to do;  
 wa - ger in their joy they kissed each other's cheek, (Which is what them fur - ri - ners do),

It come un-common near, But we  
 For we, with all our faults, Why we're  
 And they blessed their lucky stars We were



## CHORUS OF BRIDESMAIDS

answer'd with a cheer, Which pa-ra-lysed the Par-ley - voo, D'yesee? Which pa-ra-lysed the Par-ley - voo! Which  
stur-dy Brit-ish salts, While she's on - ly a Par-ley - voo, D'yesee? While she's on - ly a poor Par-ley - voo! While she's  
har-dy Brit-ish tars, Who had pi - ty on a poor Par-ley - voo, D'yesee? Who had pi - ty on a poor Par-ley - voo! Who had

*f sf*

*f*

SOLO. RICHARD.

pa-ra-lysed the Par-ley - voo, D'ye see? Which pa-ra-lysed the Par-ley - voo! 2. Then our  
on - ly a Par-ley - voo, D'ye see? While she's on - ly a Par-ley - voo! 3. So we  
pi - ty on a Par-ley - voo, D'ye see? Who had pi - ty on a Par-ley - voo!

*Attacca Hornpipe.*

No. 6 $\frac{1}{2}$ .

## HORNPIPE.

PIANO.

*3 times, I. f, II. pp, III. ff.*

*18, 311.*

## No. 7.

## SONG—Robin.

ROBIN.

1. My boy, you may take it from me, That of  
 2. Now take, for ex - am - ple, *my* case : I've a  
 3. As a po - et, I'm ten - der and quaint— I've

**PIANO.** *ff* *p*

all the af - flic - tions ac - curst With which a man's sad - dled And ham - pered and ad - dled, A dif - fi - dent na - ture's the  
 bright in - tel - lec - tu - al brain— In all Lon - don ci - ty There's no one so wit - ty—I've thought so a - gain and a -  
 pas - sion and fer - vour and grace— From O - vid and Ho - race To Swin - burne and Mor - ris, They all of them take a back

worst. Though cle - ver as cle - ver can be— A Crichton of ear - ly ro - mance— You must  
 gain. I've a high - ly in - tel - li - gent face— My fea - tures can - not be de - nied— But, what -  
 place. Then I sing and I play and I paint : Though none are ac - complished as I, To

2nd and 3rd times.

stir it and stomp it, And blow your own trum - pet, Or, trust me, you have - n't a chance,  
 e - ver I try, sir, I fail in—and why, sir? I'm mod - es - ty per - son - i - fied !  
 say so were trea - son : You ask me the rea - son? I'm dif - fi - dent, mod - est, and shy !

*p*

*Maggie*

If you wish in the world to ad - vance, Your me - rits you're bound to en - hance, You must

*pp*

stir it and stump it, And blow your own trum - pet, Or, trust me, you have - n't a chance. If you

RICHARD.

If you

*f*

wish in the world to ad - vance, Your . . me - rits you're bound to en - hance, You must

wish in the world to ad - vance, Your . . me - rits you're bound to en - hance, You must

1st and 2nd time. 3rd time.

stir it and stump it, And blow your own trumpet, Or, trust me, you have - n't a chance ! chance !

stir it and stump it, And blow your own trumpet, Or, trust me, you have - n't a chance ! chance !



## No. 8.

## DUET—Rose &amp; Richard.

*Allegro moderato.*

RICHARD.

The bat-tles roar is o-ver, O my love! Em -

- brace thy ten-der lo-ver, O my love! From tem-pest's wel-ter, From war's a-larms, O give me shel-ter With-

- in . . . those arms, O give me shel-ter With-in those arms! Thy smile al -

- lur-ing, All heart-ache cur-ing, Gives peace en-dur-ing, O my

*cres.*

Ped. \* Ped. \* Ped. \* Ped. \*

(18,311.)

ROSE.

love! O . . . . . my love! If heart both true and ten - der, O my love! A

*rit.*

*p*

life - love can en - gen - der, O my love! A truce to sigh - ing, And tears of brine, For joy un - dy - ing Shall

aye . . . . . be mine, For joy un - - dy - ing Shall aye be mine, And

thou . . . . . and I, love, Shall live . . . . . and die, love, With -

RICHARD.

And thou and I, . . . . . love, Shall live and die, . . . . . love, With -

Ped. \* Ped. \* (18, 311.) Ped. \* Ped.

out . . a . . sigh, love, With - out a sigh, . . . My own, my

- out . . a . . sigh, love, With - out a sigh, . . My own, my

*cres.* *dim.* *p* *mf*

Ped. *\**

love ! And thou and I, love, Shall live and

love ! And thou and I, love, Shall live and

Ped. *\** Ped. *\** Ped. *\** Ped. *\**

die, love, . . With - out a sigh, . . . love,

die, love, . . With - out a sigh, *dim.* . . . love,

*p*

Ped. Ped.

My own, my love !

My own, my love !

*pp*

*\** Ped. *\**



## No. 9.

## ENTRANCE OF BRIDESMAIDS.

*Allegretto.*

**PIANO.**

*ff*

*p*

*cres.*

**BRIDESMAIDS.**

If well his suit has sped, Oh, may they soon be

*f*

wed ! Oh, tell us, tell us, pray, What doth the maid - en

*Ped.*

say? In sing - ing we are ius - ti - fied, In sing - ing are we

jus - ti - fied, "Hail the Bride-groom, hail the Bride, Let the nup - tial knot be tied: In fair

phra - ses Hymn their prai ses, Hail the Bride - groom— hail the Bride?



## No. 10.

## TRIO—Rose, Richard, &amp; Robin.

ROSE.

In sail - ing o'er life's o - cean wide . . . Your heart . . . should be your on - ly

RICHARD.

In sail - ing o'er life's o - cean wide Your heart should be your on - ly

ROBIN.

In sail - ing o'er life's o - cean wide . . . Your heart should be your on - ly

*Allegro Vivace.*

PIANO. *mf*

guide; With sum - mer sea and fav'ring wind . . . Your-self in port . . . you'll find.

guide; With sum - mer sea and fav'ring wind . . . Your-self in port you'll sure - ly find.

guide; With sum - mer sea and fav'ring wind . . . Your-self in port you'll sure - ly find.

*p*

RICHARD.

My heart says, "To this maid - en strike— She's cap - tur'd you. She's just the sort of girl you like—



You know you do, If o - ther men her heart should gain, I shall re - sign." That's what it

says to me quite plain, This heart of mine, This heart of mine! My heart says,

*cres.* *f p*

"You've a prosp'rous lot, With a - cres wide; You mean to set - tle all you've got Up - on your bride."

It don't pre - tend to shape my acts By word or sign; It mere - ly states these sim - ple facts,

This heart of mine, This heart of mine! Ten min - utes since my heart said "white" —

*cres.* *f p*

It now says "black." It then said "left"—it now says "right"— Hearts of - ten tack. I must o

... bey its la - test strain— You tell me so. But should it change its mind a - gain, I'll let you know,  
cre - - - - - scen - - - - - do.

I'll let you know. In sail - ing o'er life's o - cean wide . No doubt . . . the heart should be your  
In sail - ing o'er life's o - cean wide No doubt the heart should be your  
In sail - ing o'er life's o - cean wide . . No doubt the heart should be your  
*sfz*

guide, But it is awk - ward when you find . . A heart, a heart that does not know its mind, A  
guide, But it is awk - ward when you find . . A heart, a heart that does not know its mind, A  
guide, But it is awk - ward when you find . . A heart, a heart that does not know its mind, A



heart, . . . . . a heart, . . . . . a heart that does not know its  
heart that does not know its mind, A heart, a heart that does not know its  
heart that does not know its mind, A heart, a heart that does not know its

mind ! A heart, a  
mind ! A heart, a  
mind ! A heart, a

heart that does not know its mind ! . . . . .  
heart that does not know its mind ! . . . . .  
heart that does not know its mind ! . . . . .



## No. 11.

## RECIT. &amp; ARIA—Margaret.

**PIANO.**

Cheer-i - ly ca - rols the lark O - ver the cot.

Ped. \*

Mer - ri - ly whis - tles the clerk, Scratching a - blot. But the lark And the

Und. \*

clerk, I re - mark, Com - fort me not !

*p*

O - ver the ri - pen - ing peach Buz - zes the bee. Splash on the bil - low - y beach Tumbles the

*trem. p*

Ped. \* Ped.

sea. But the peach And the beach, They are each No - thing to me ! . . . And

*cres. dim.*

\* Ped.

*Allegro vivace.*

why ? Who am I ? Daft Madge ! Cra - zy Meg ! Mad Mar - gar - et ! Poor Peg !

*Allegro vivace.*

*p cres. sfz dim.*

Ped.

(Chuckling.) He! he! he! Mad, I? Yes, ve-ry! But why? Mys - te-ry! Don't call!

*sfz* *p*

No crime— 'Tis on - ly That I'm love - lone - ly! That's all!

*p* *Silent.*

1. To a gar - den full of  
2. In a nest of weeds and

*p*

po - sies Com - eth one to ga - ther flow - ers, And he wan - ders through its bow - ers Toy - ing  
net - tles, Lay a vi - o - let, half - hid - den, Hop - ing that his glance un - bid - den Yet might



with the wan-ton ro - ses, the wan-ton ro - ses, Who, up - ris - ing from their  
fall up - on her pe - tals, up - on her pe - tals, Though she lived a - lone, a -

beds, Hold on high their shame-less heads With their pret - ty lips a - pout - ing, With their pret - ty lips a -  
part, Hope lay nest - ling at her heart, But, a - las, the cruel a - wak - ing - But, a - las, the cruel a -

pout - ing, Ne - ver doubt - ing - ne - ver doubt - ing That for Cy - the - re - an po -  
wak - ing Set her lit - tle heart . . . a - break - ing, For he ga - ther'd for his po -

sies? He would ga - ther aught but ro - ses! 2. In a sies On - ly ro - ses - on - ly ro - ses!

## No. 12.

## CHORUS.

*Allegro con brio.*

PIANO. *f*

SOPRANOS. *a*

Wel - come, gen - try, For your en - try Sets our ten - der hearts a - beat - ing,

*sfz mf*

Men of sta - tion, Ad - mi - ra - tion Prompt this un - af - fect - ed greet - ing. Heart - y greet - ing,

heart . . . y . . . greet - ing of - fer we!

MEN. *12/8*

When

tho-rough-ly tir - ed Of be - ing ad - mir - ed By la - dies of gen - tle de - gree - de - gree, With flat - te - ry sated, High flown and in - fla - ted, A -

way from the ci - ty we flee - we flee! From charms in tra - mu - ral To pret - ti - ness ru - ral The sud - den trans - i - tion Is sim - ply E - ly - sian,

Come, A - ma - ryl - lis, Come, Chlo - e and Phyl - lis, Your slaves, for the mo - ment, are we! . . . Your slaves, for . . . the

The  
mo - ment, . . . your slaves . . . are we!

*dim.* *p* 3 3



sons of the til-lage Who dwell in this village Are peo-ple of low-ly degree—degree, Though honest and active They're most unattractive And

awk-ward as awkward can be—can be. They're clumsy clodhoppers With axes and choppers, And shepherds and ploughmen And drovers and cowmen,

Hed-gers and reap-ers, And cart-ers and keep-ers, But ne-ver a lov-er for me, . . . . But ne-ver a

lov-er . . . . for me! Heart-y greet-ing of-fer

MEN.

Then come, A-ma-ryl-lis, Come, Chlo-e and Phyl-lis,

we, of - - fer we! . . . So wel - come, . . gen - - - try,

When thou-rough-ly tir - ed Of be - ing ad - mir - ed By

*p marcato.*

For . . your . . en - try Sets our ten der hearts a - beat - ing.

la - dies of gen - tle de - gree— de - gree, With flat - te - ry sa - ted, High - flown and in - fla - ted, A - way from the ci - ty we flee— we flee! From

Men of sta - tion, Ad - mi - ra - tion Prompts this un - af -

charms in - tra - mu - ral To pret - ti - ness ru - ral The sudden tran - si - tion Is sim - ply E - ly - sian, So come, A - ma - ryl - lis, Come, Chloe and Phyllis, Your

fect - ed . . greet - ing. Heart - y greet - ing, Heart - y greet - ing

slaves, for the mo - ment, are we, . . . Your slaves, . . for the mo - ment, your

of - fer we! wel - come!

slaves are we! wel - come!

*p* *8va.* *loco.*

Wel - come, welcome, welcome, welcome we!

*f* *sf*



## No. 13.

## SONG &amp; CHORUS—Sir Despard.

*Andante misterioso.* SIR DESPARD.

Oh why am I mood-y and sad? And why am I guil - ti - ly

CHORUS.

Can't guess!  
*p*

Can't guess!

*Andante misterioso.*

*f* *p*

mad? Be - cause I am tho-rough-ly bad! You'll see it at once in my face. Oh

Con - fess! Oh yes—

Con - fess! Oh yes—

why am I hus - ky and hoarse? It's the work - ings of con-science, of course, And hus - ki - ness stands for re -

Ah, why? Fie, fie!

Ah, why? Fie, fie!

*pp*

- morse, *mf* At least it does so in my case! When in crime one is ful - ty em -

Oh my!

Oh my!

- ployed— *p* Your ex - pres - sion gets warped and destroyed : It's a pen - al - ty none can a - void ; I

Like you— It do. How true !

Like you— It do. How true !

once was a nice - look - ing youth ; But like stone from a strong cat - a - pult— I rushed at my ter - ri - ble

A trice—

A trice—

*p*

cult— Ob - serve the un - plea - sant re sult ! In - deed I am tell - ing the  
 That's vice— Not nice.  
 That's vice— Not nice.

*f* *p* *sffz*

truth ! Oh in no-cent, hap - py, though poor ! If I had been vir-tuous, I'm  
 That's we—  
 That's we—

*f* *p*

sure— I should be as nice - look - ing as you're ! You are ve ry nice - look - ing in - deed ! Oh  
 Like me— May be.  
 Like me— May be.



in - no - cents, lis - ten in time— A - void an ex - is - tence of crime— Or

We *doe*, Just so—

We *doe*, Just so—

*f* *dim.* *p*

you'll be as ug - ly as I'm— And now, . . . . if you please, we'll pro - ceed. . . .

No! no! *f*

No! no! *f*

*f* *p*

*p* *f* *p* *f* *p*

*f* *p* *f* *p*

Ped. \*

## No. 14.

## DUET—Richard &amp; Sir Despard.

*Allegro vivace.*

**PIANO.** *f*

**RICHARD, 1st VERSE.**

You un - der-stand?

**RICHARD, 2nd VERSE.**

Like - wise the Bride— The maid-ens are ve - ry E - lat - ed and mer-ry; They

**SIR DESPARD, 1st VERSE.**

I think I do, With vi- gour un-shak-en This step shall be tak-en, It's

**SIR DESPARD, 2nd VERSE.**

The Bride - groom comes—

I think so too; I'll read - i - ly bet it You'll ne - ver re - gret it! For du - ty, du - ty

are her chums. For du ty, du - ty

neat - ly plann'd. For du - ty, du - ty

To lash their pride Were al - most a pi - ty, The pret - ty com - mit - tee! For du - ty, du - ty

*p*

*RICHARD, each verse.*

must be done; The rule ap - plies to ev - 'ry one, And pain - ful though that du - ty be, To

*SIR DESPARD, each verse.*

must be done; The rule ap - plies to ev - 'ry one, And pain - ful though that du - ty be, To

shirk the task were fid - dle - de - dee, To shirk the task were fid - dle - de - dee, To shirk the task, . . .

shirk the task were fid - dle - de - dee, To shirk the task were fid - dle - de - dee, To shirk the task, . . .



... To shirk the task were fid - dle - de, fid - dle - de, fid - dle - de, fid - dle - de, fid - dle - de, fid - dle - de .

... To shirk the task were fid - dle - de, fid - dle - de, fid - dle - de, fid - dle - de, fid - dle - de, fid - dle - de .

*f*

dee! . . . . .

dee! . . . . .

*f*

Ped. \*

*p*

1st time. 2nd time.

## No. 15.

## FINALE—ACT I.

*Allegro non troppo.*

PIANO.

First system of the piano introduction. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

Second system of the piano introduction. The right hand continues the melodic line, and the left hand features a more active accompaniment with eighth notes.

Third system of the piano introduction. The right hand has a melodic line with some rests, and the left hand continues with a steady accompaniment. A 'do.' marking is present above the first measure of the right hand.

Fourth system of the piano introduction. The right hand has a melodic line with some rests, and the left hand continues with a steady accompaniment. A 'do.' marking is present above the first measure of the right hand.

SOPRANOS.

Hail the Bride of seven - teen sum - mers :

*Pesante.*

Ped.

Fifth system of the score. It features vocal lines for Sopranos and a piano accompaniment. The lyrics are: "In fair phra - ses Hymn her prais - es ; Lift your song on high, all com - ers. She re - joi - ces In your voi - ces."

Smil - ing sum - mer beams up - on her

Ped. \*

Shed-ding ev - 'ry bles - sing on her : Maid - ens, greet her— Kind - ly treat her— You may all . . . be

Ped. \*

B

brides some day !

MEN. *f*

*mf*

Hail the Bride-groom who ad - van - ces, A - gi - tat - ed, Yet e - la - ted, He's in eas - y cir - cum - stan - ces, Young and lust - y, True and trust - y :

cre -



*f*

Smil - ing sum - mer beams up - on her, Shed - ding ev - 'ry bles - sing on her :

*f*

Smil - ing sum - mer beams up - on her, Shed - ding ev - 'ry bles - sing on her :

- scen - - do,

*f*

Ped.

Maid . . . ens, greet . . her— Kind . . . ly treat her— You . . may all, may . .

Maid . . . ens, greet her— Kind . . . ly treat her— You . . may all, may

Ped. \* Ped. \* Ped. \* Ped. \*

all . . . . . be brides some day !

bride . . . grooms some fine day !

*ff*

Ped.

(18, 3111)

*Allegretto.* Rose

When the

*p* *p*

\*

buds are blos-som-ing, Smil-ing wel-come to the spring, Lo-vers choose a wed-ding

day— Life is love in mer-ry May, Life is love, life is love, . . . . .

*f* CHORUS. SOPRANOS.

Spring is green— . . . . . Sum-mer's rose— . . . . .

. . . in mer-ry May! Fa la la la la la la la! Fa la la la L

HANNAH.

Fa la la la la la la la! Fa la la la la

RICHARD.

Fa la la la la la! Fa la la

ADAM.

Fa la la la la! Fa la la

*f*

la la la! It is sad when sum - mer goes, Fa la . . . . la la la la! Fa la!

la la la! It is sad when sum - mer goes, Fa . . . la la la la! Fa la la!

la la! It is sad when sum - mer goes, Fa la! Fa la la . . . la la la la!

CHORUS. TENORS.

Au - tumn's

la la! It is sad when sum - mer goes, Fa la! Fa la la la la la!

Fa la la la la la la la! Win - ter still is far a -

Fa la la la la la la la! Fa la la la la! Win - ter still is far a -

Fa la la la la la la la! Fa la la . . . la! Win - ter still is far a -

gold, . . . . Win-ter's grey, . . . .

Fa la la la la la! Fa la la la la la! Win - ter still is far a



*p* CHORUS.

way, far a - way—Fa la la la la! Leaves in au - tumn fade and fall,

*p*

way, far a way—Fa la la la la! Leaves in au - tumn fade and fall,

*p*

way, far a - way—Fa la la la la! Fa la la la la la! Leaves in au tumn fade and fall,

*p*

way, far a - way—Fa la la la la! Leaves in au tumn fade and fall,

*pp*

*sf sf sf sf sf sf*

Win - ter is the end of all. Fa la la la la la

*cres.*

Win - ter is the end of all. Spring and sum - mer teem with glee: Spring and sum - mer

*cres.*

Win - ter is the end of all. Spring and sum - mer teem with glee: Spring and sum - mer, then, for

*cres.*

Win - ter is the end of all. Fa la la! Spring and sum - mer teem with glee: Spring and

*cres.*

la la, . . . la la la la la la la! Fa la . . . la la la la la la! Fa

then for me! Fa la la la la la la la! Fa la! Fa . . . la la la la! Fa

me! . . . Fa la la la la la la la la la! Fa la la la la! Fa

sum - mer, then, for me! Fa la la! Fa la la la la! Fa

## HANNAH. 2nd verse

la la la la la la la la la! In the spring - time seed is sown: In the

la la la la la la la! In the

la la la la la la la! In the

la la la la la la la! In the

sum - mer grass is mown: In the au - tumn you . . . may reap: Win - - ter

is the time for sleep, Win - - - ter is . . . the

*cres.* *f*

CHORUS.  
*f* SOPRANOS.

Spring is hope- . . . . . Sum - mer's joy- . . . . .

ROSE. *f*

Fa la la la la la la la! Fa la la la la

time for sleep. *f*

RICHARD. *f*

Fa la la la la la la la! Fa la la la la

ADAM. *f*

Fa la la la la la! Fa la la la

*tr* *f*

la la la! Spring and sum - mer ne - ver cloy, Fa la . . . . la la la la la la!

la la la! Spring and sum - mer ne - ver cloy, Fa . . la la la la la la la!

la la! Spring and sum - mer ne - ver cloy, Fa la la la la . . . la la la la!

CHORUS. TENORS.

Au - tumn,

la la! Spring and sum - mer ne ver cloy, Fa la la la la la la la!



Fa la la la la la la la! Win - ter, af - ter all, is

Fa la la la la la la la! Win - ter, af - ter all, is

Fa la la la la la la la! Win - ter, af - ter all, is

toil— . . . . Win - ter, rest—

Fa la la la la la! Win - ter af - ter all, is

best, af - ter all, Fa la la la la! Spring and sum - mer plea - sure you,

best, af - ter all, Fa la la la la! Spring and sum - mer plea - sure you,

best, af - ter all, Fa la la la la! Fa la la la la! Spring and sum - mer plea - sure you,

best, af - ter all, Fa la la la la! Spring and sum - mer plea - sure you,

pp

Au - tumn, aye, and win - ter too— *sf* Fa la la la  
 Au - tumn, aye, and win - ter too— *cres.* Ev - 'ry sea - son has its cheer,  
 Au - tumn, aye, and win - ter too— *cres.* Ev - 'ry sea - son has its cheer, Life is  
 Au - tumn, aye, and win - ter too— *cres.* Fa la la! Ev - 'ry sea - son has its  
 la la! *sf* Fa la la la la la la la la la la la la la  
 life is love - ly all the year! *f* Fa la la la la la la la la la! Fa la la, ..  
 love - ly all the year! . . . . *f* Fa la la la la la la la la la! Fa  
 cheer, Life is love - ly all the year *f* Fa la la la! Fa

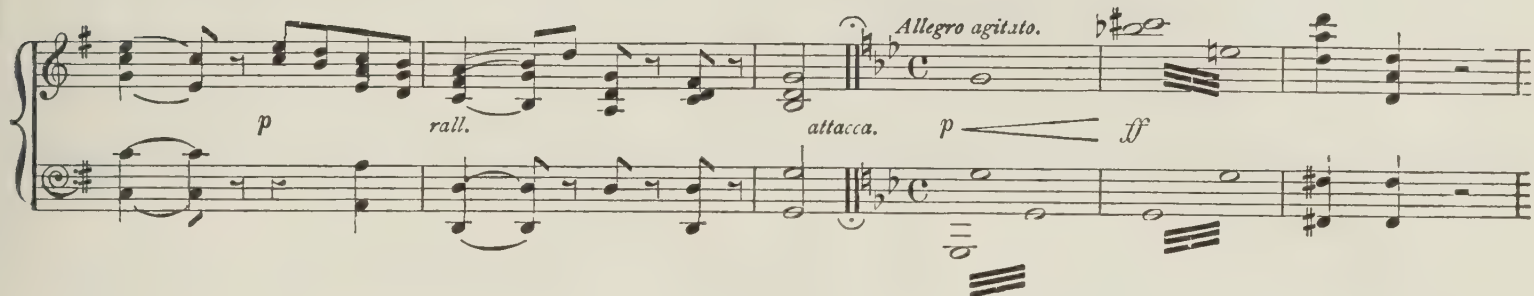
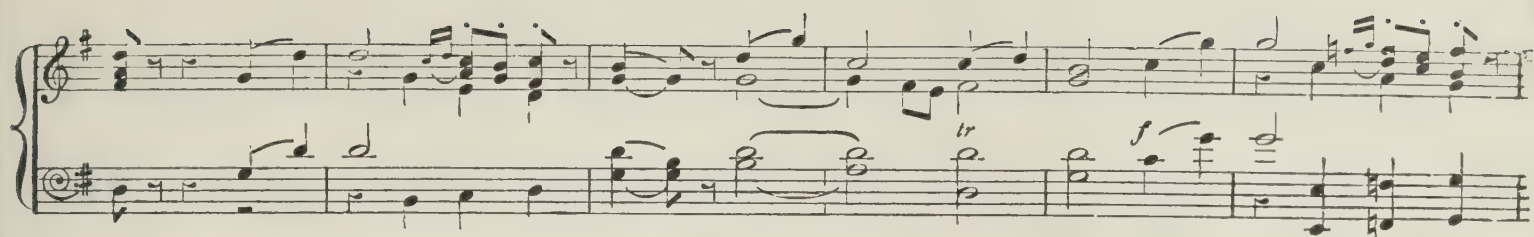
Vocal score for four voices (Soprano, Alto, Tenor 1, Tenor 2). The music is in G major (one sharp) and 4/4 time. The lyrics are: "la la la la la la! Fa la la la la la la la la!". The dynamics include *sf* (sforzando) and *f* (forte).

Piano accompaniment for the first system. The tempo is marked *L. presto tempo.* and the dynamics include *p* (piano) and *tr* (trill).

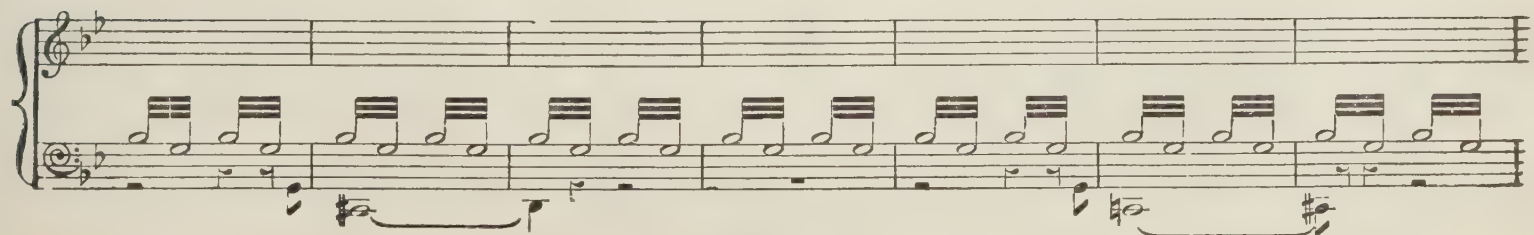
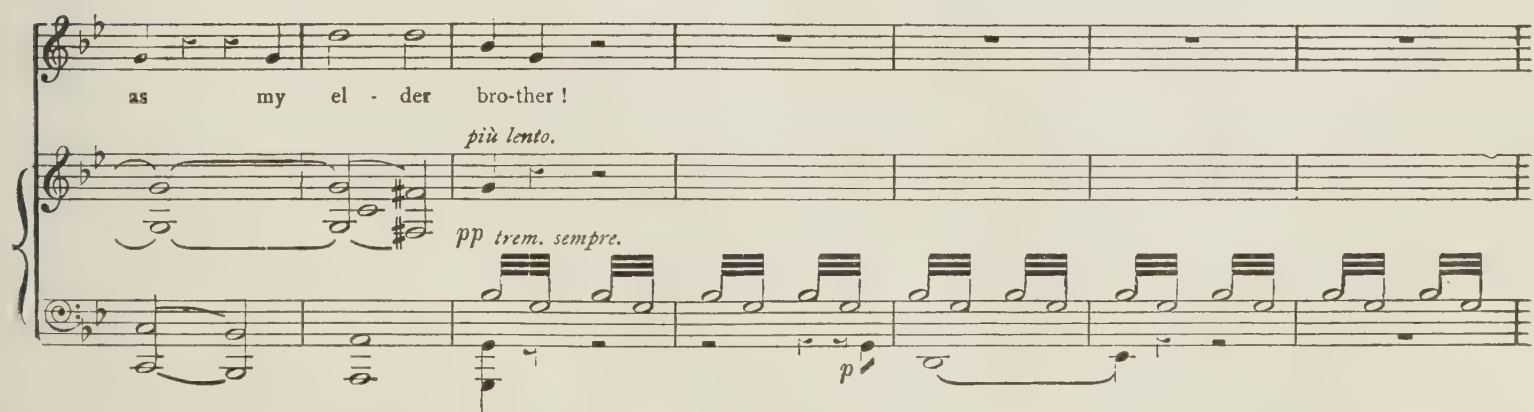
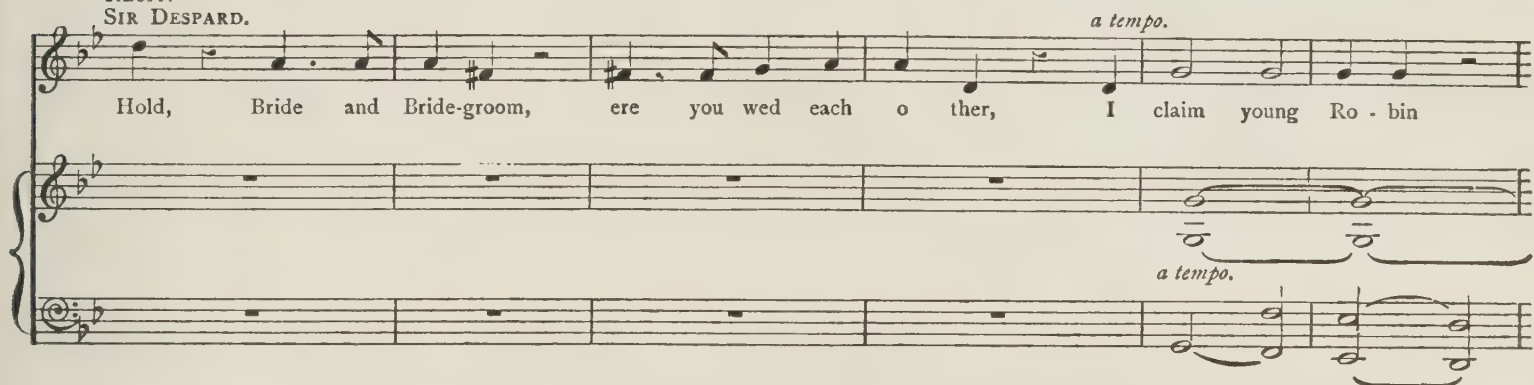
Piano accompaniment for the second system. The dynamics include *f* (forte) and *p* (piano).

Piano accompaniment for the third system. The dynamics include *sf* (sforzando) and *p* (piano).





RECIT.  
SIR DESPARD.



SIR DESPARD.

His right - ful ti - tle

CHORUS. *f*

I hav - long en - joyed : I claim him as Sir Ruth-ven Mur - ga - troyd !

O

ROSE (*wildly*).

won - der ! De - ny the false - hood, Ro - bin, as you

won - der !

ROBIN.

should ! It is a plot ! I would, if con - sci - en - tious - ly I

**CHORUS.**

could, But I can - not! Ah, base one! Ah, base one!

Ah, base one! Ah, base one!

*Segue.*

**ROBIN.**

As pure and blameless pea-sant, I can-not, I re-gret, De-ny a truth un-

*Andante moderato.*

**CHORUS, SOPRANO.** **ROBIN.**

He is that Ba-ro-net! But when com-plete-ly ra-ted Bad

**ALTO.**

plea-sant, I am that Ba-ro-net! He is that Ba-ro-net!

**TENOR.**

He is that Ba-ro-net!

**BASS.**

He is that Ba-ro-net!

*p*



Pa - ro - net am I, That I am what he's sta - ted I'll reck - less ly de - ny!

CHORUS. 1st & 2nd SOPRANOS.  
He'll reck - less - ly de -

TENORS.  
He'll reck - less - ly de -

BASSES.  
He'll reck - less - ly de -

ROBIN.  
When I'm a bad Bart. I will

*Vivace.*  
- - ny!

- - ny!

*f* *p*

CHORUS. ROBIN. CHORUS.  
tell ta - ra - did - dles! He'll tell ta - ra - did - dles when he's a bad Bart.! I'll play a bad part on the fals - est of fid - dles. On

ROBIN. CHORUS.

ve - ry false fid - dles he'll play a bad part! But un - til that takes place I must be con - sci - entious—He'll be con - sci - en - tious un -

ROBIN. CHORUS. FULL CHORUS.

- til that takes place. Then a - dieu with good grace to my mo - rals sen - ten - tious! To mo - rals sen - ten - tious A - dieu with good grace! A -

A -

ROBIN.

When I'm a bad Bart. I will

- dieu with good grace to his mo - rals, his mo - rals sen - ten - tious! When he's a bad Bart. he will!

- dieu with good grace to his mo - rals, his mo - rals sen - ten - tious! When he's a bad Bart. he will

*p*

tell ta - ra - did - dles! On ve - ry false fid - dles I'll play a bad part! I'll play a bad part on the

tell ta - ra - did - dles! On ve ry false fid - dles He'll play a bad part! He'll play a bad part on the

tell ta - ra - did - dles! On ve - ry false fid - dles He'll play a bad part! He'll play a bad part on the

fals - est of fid - dles, And tell ta - ra - did - dles when I'm a bad Bart.!

fals - est of fid - dles, And tell ta - ra - did - dles when he's a bad Bart.!

fals - est of fid - dles, And tell ta - ra - did - dles when he's a bad Bart.!

tell ta - ra - did - dles! On ve - ry false fid - dles he'll play a bad part, He'll play a bad part on the

tell ta - ra - did - dles! On ve - ry false fid - dles he'll play a bad part, He'll play a bad part on the



fals - est of fid - dles, And tell tar - ra - did - dles When he's a bad Bart., A bad

fals - est of fid - dles, And tell tar - ra - did - dles When he's a bad Bart., When he's a bad Bart. he will

Bart. ! . . . . When he's a bad Bart. he will tell ta - ra - did - dles, A bad

tell ta - ra - did - dles, When he's a bad Bart. he will tell ta - ra - did - dles, He'll play a bad part on the

Bart. ! . . . . On ve - ry false fid - dles, on ve - ry false fid - dles he'll play a bad

fals - est of fid - dles, On ve - ry false fid - dles, on ve - ry false fid - dles he'll play a bad

part ! . . . .

part ! . . . .

*ff*

SOLO, ZORAH.

RICHARD.

Who is the wretch who hath be - tray'd thee? Let him stand forth! 'Twas

I!

CHORUS.

Hold,

my conscience made me!

Die,

trai - tor!

*f*

Die,

trai - tor!

*Molto vivace.**f**fp*

With-hold your wrath!

With-in this breast there

*Allegretto maestoso.*

beats a heart

Whose voice can't be

gain - - said. . .

It bade me thy

true



rank im-part, And I . . . at once o-bey'd. . . I knew 'twould blight thy

bud-ding fate— I knew 'twould cause thee an-guish great— . . . But did I there-fore

hes-i-tate? No! I at once o-bey'd! **CHORUS.** Acclaim him who, when his true heart

Acclaim him who, when his true heart

Badehim young Ro-bin's rank im-part, Im-me-diate-ly o-bey'd!

Badehim young Ro-bin's rank im-part, Im-me-diate-ly o-bey'd!



ROSE.

Farewell !

Thou hadst my heart — 'Twas quick-ly

*Andante.**p*

won ! But now we part — Thy face I shun ! Fare-well ! Go, bend the knee At vi - ce's

*pp*

shrine, Of life with me All hope re sign. Fare - well ! . . . fare - well !

*p**p*  
Fare well !

Take me — I am thy

*Allegro.*

CHORUS.

Bride!

Hail the Bride-groom—hail the Bride! When the nup - tial knot is

tied Ev - 'ry day will bring some joy That can ne ver, ne - ver cloy!

DESPARD.

ROSE.

Ex - cuse me,— I'm a vir - tuous per - son now— That's why I wed you!

DESPARD.

And I to Mar ga - ret must keep my vow!

## MARGARET. RECIT.

*f**a tempo.*

Have I mis - read you? Oh joy! . . . with new - ly kin - dled

## DESPARD.

rap - ture warm'd, I kneel . . . be - fore you! I once dis -

## CHORUS. GIRLS.

liked you; Now that I've re - formed, How I a - dore you! Hail the

Bride - groom, hail the Bride! When the nup - tial knot is tied, Ev - 'ry



day will bring some joy That can ne - ver, ne - ver cloy!

ROSE,

Rich - ard, or him I love . . . . be reft, Through thy de -

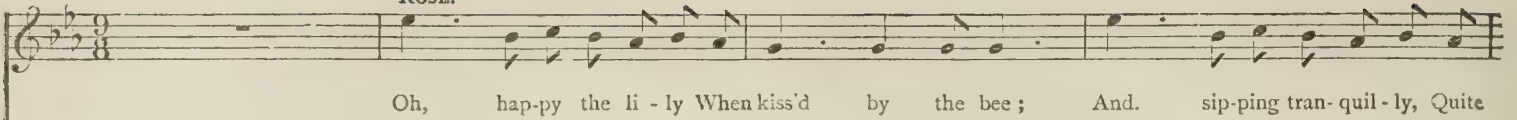
sign, Thou art the on - ly one that's left, So I am

CHORUS. GIRLS.

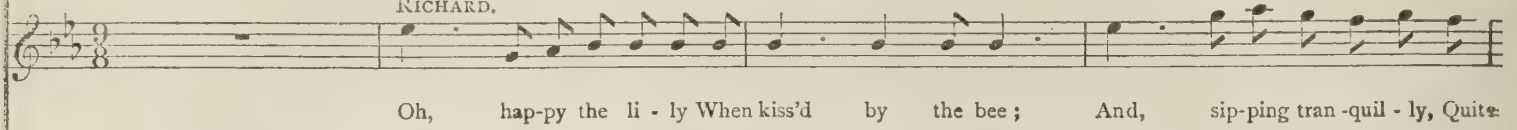
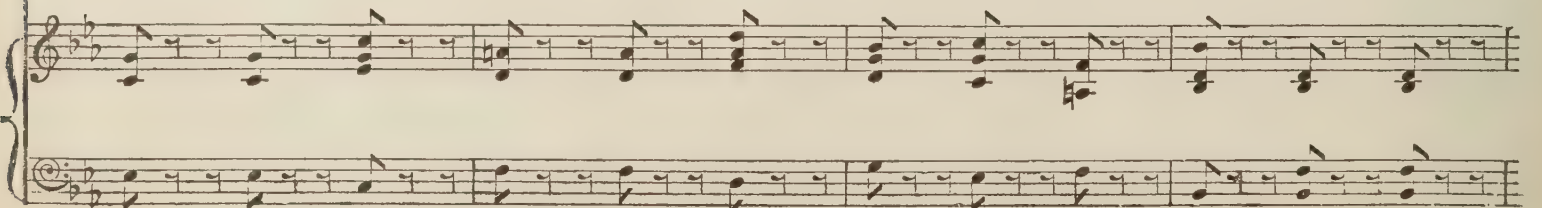
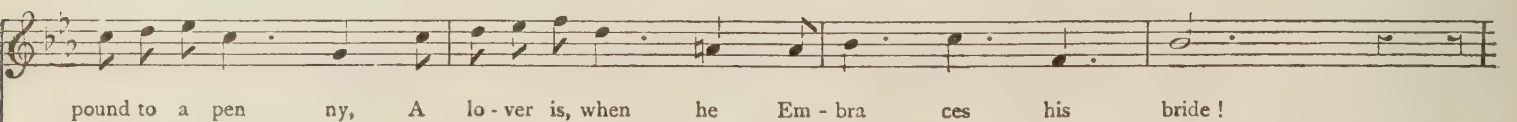
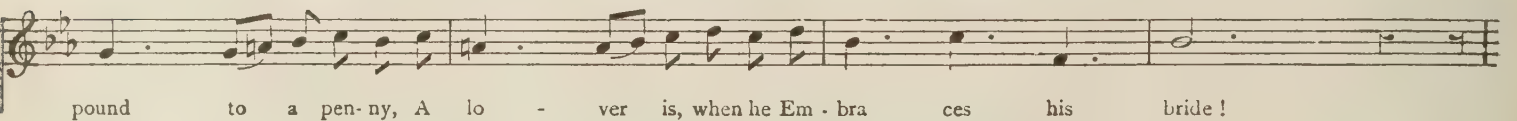
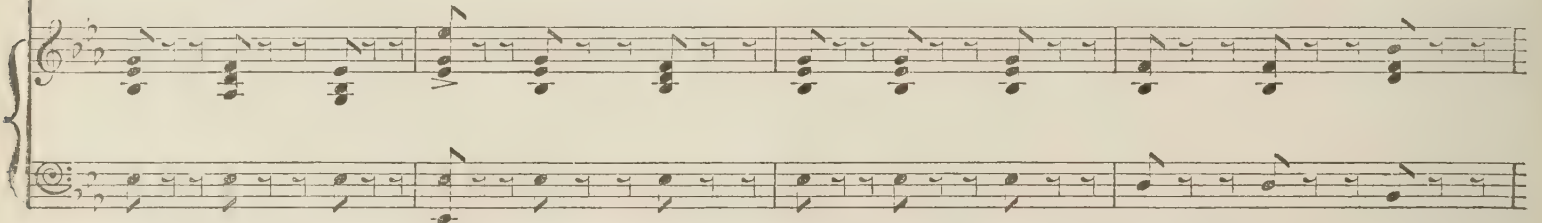
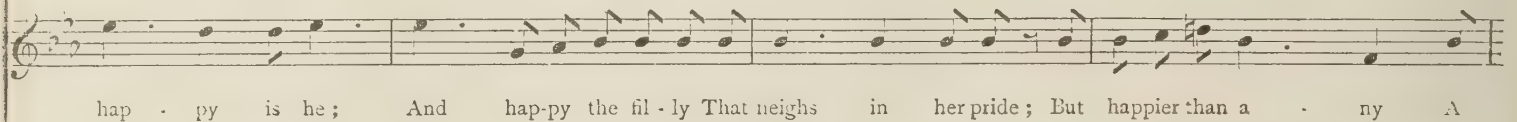
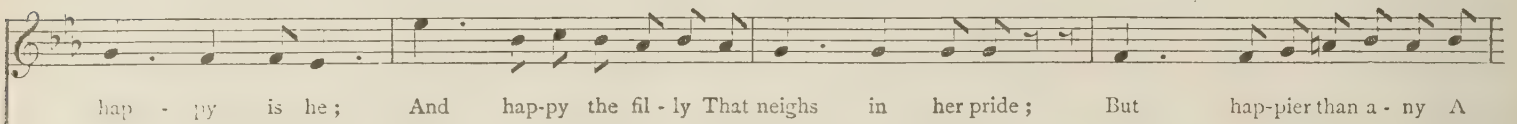
thine! Hail the Bride - groom— hail the Bride! Hail the Bride - groom— hail the

Bride!

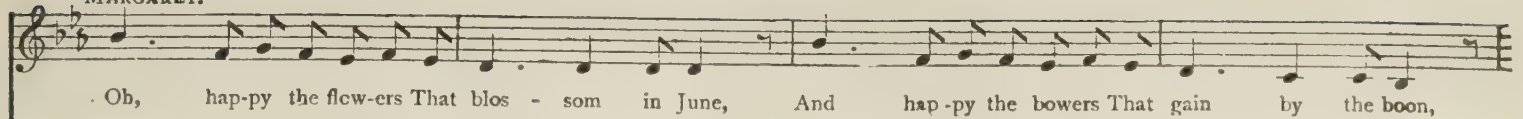
ROSE.



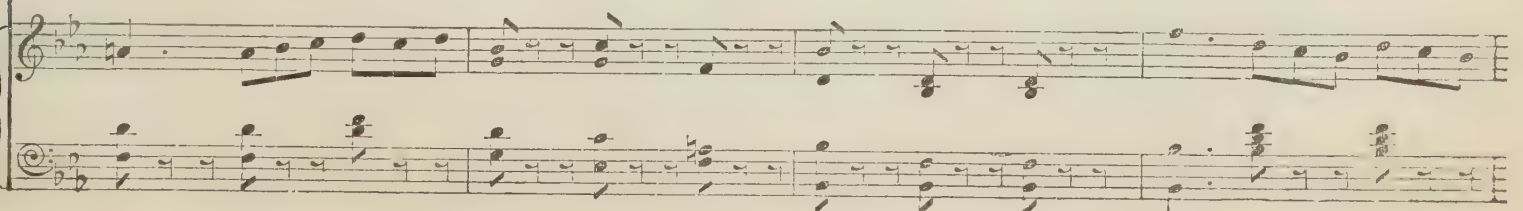
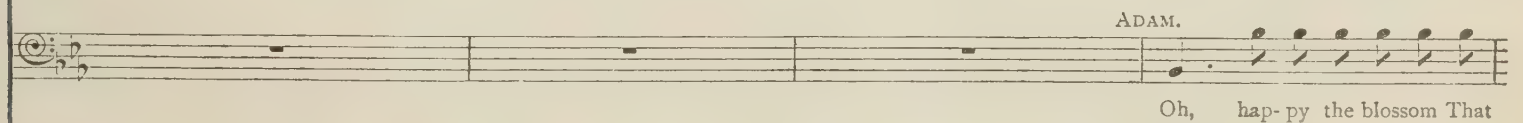
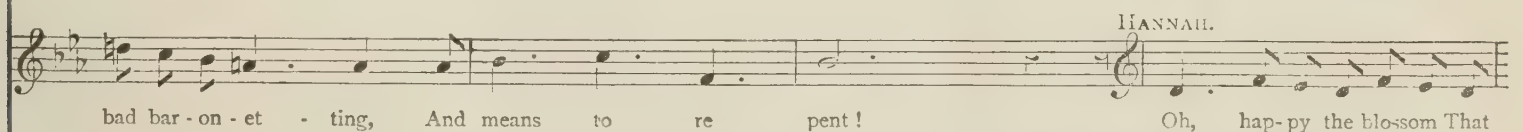
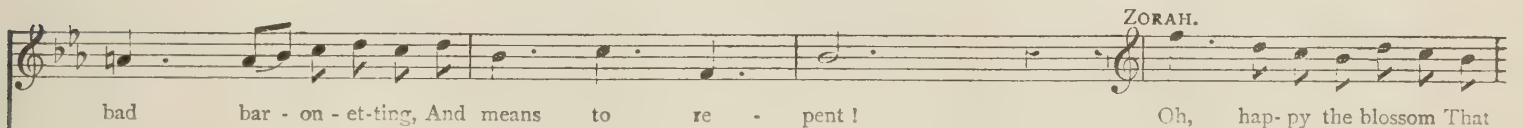
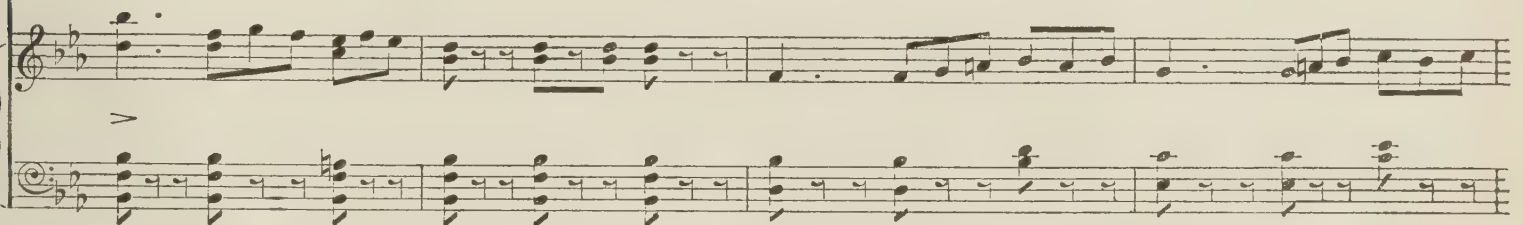
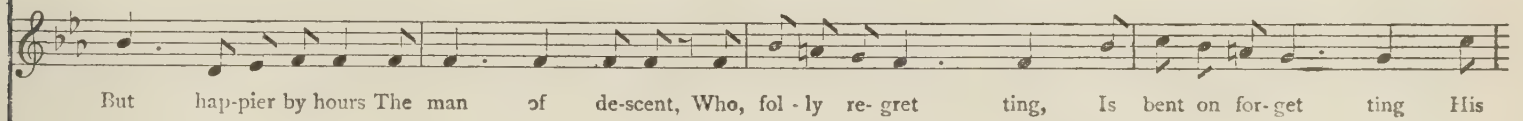
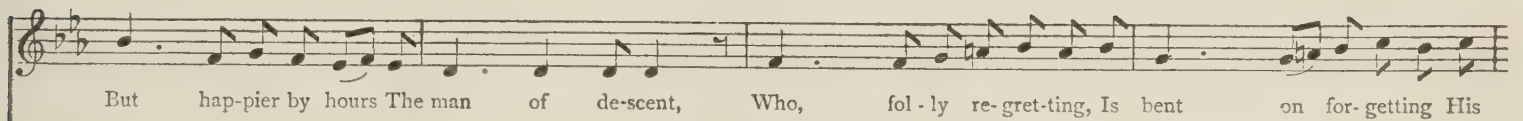
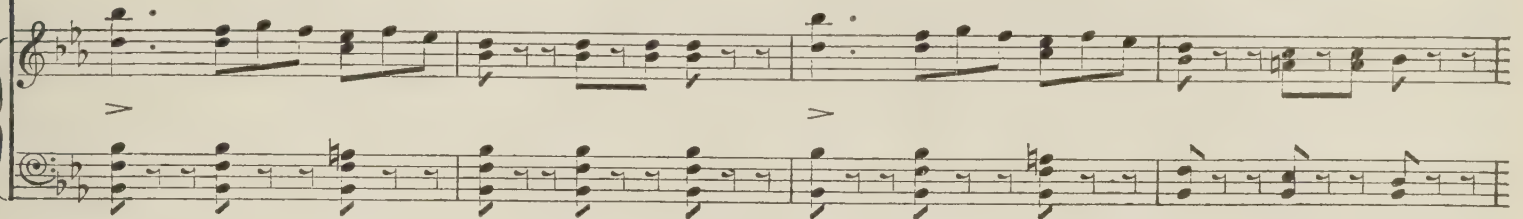
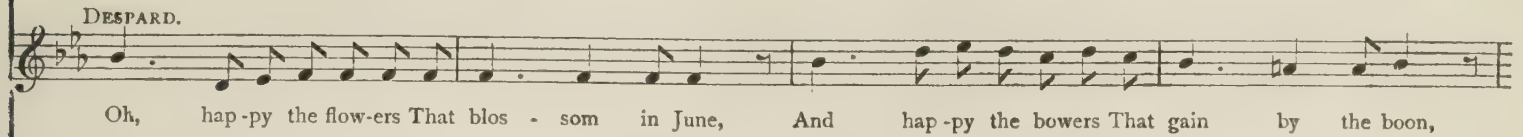
RICHARD.

*Allegro con spirito.**sf*

MARGARET.



DESPARD.





blossoms on the lea, Like - wise the o - possum That sits on a tree, When you come a-cross 'em, They

can - not com-pare, With those who are treading The dance at a wedding, While people are spreading The

best of good fare ! Oh wretched the debt - or Who's sign - ing a deed !

*f* *p*

And wretched the let - ter That no one can read ! But ve - ry much bet - ter Their

lot it must be Than that of the per - son I'm mak - ing this verse on, Whose

head there's a curse on— Al - lu - ding to me !

*p* cre - scen - - - - do.

## CHORUS.

*f* Oh, hap - py the li - ly When kiss'd by the bee ; And, sip - ping tran - quil - ly, Quite hap - py is he ;

*f* Oh, hap - py the li - ly When kiss'd by the bee ; And, sip - ping tran - quil - ly, Quite hap - py is he ;

*f* Oh, hap - py the li - ly When kiss'd by the bee ; And, sip - ping tran - quil - ly, Quite hap - py is he ;

*f sfz* Oh, hap - py the li - ly When kiss'd by the bee ; And, sip - ping tran - quil - ly, Quite hap - py is he ;

And hap-py the fil - ly That neighs in her pride; But hap-pier than a - ny A pound to a pen - ny, A

And hap-py the fil - ly That neighs in her pride; But hap-pier than a - ny A pound to a pen - ny, A

And hap-py the fil - ly That neighs in her pride; But hap-pier than a - ny A pound to a pen - ny, A

And hap-py the fil - ly That neighs in her pride; But hap-pier than a - ny A pound to a pen - ny, A

lo - - - ver is, when he Em - bra - ces his bride! . . Em - bra - ces his

lo - - - ver is, when he Em - bra - ces his bride! . . Em - bra - ces his

lo - ver is when he Em - bra - ces his bride! . . Em - bra - ces his

lo - - - ver is, when he Em - bra - ces his bride! . . Em - bra - ces his



bride! . . . Em - bra . . . . . ces . . . . .

bride! . . . Em - bra . . . . . ces . . . . .

bride! . . . Em - bra . . . . . ces . . . . .

bride! . . . Em - bra . . . . . ces . . . . .

Ped. \* Ped.

his bride! . . . . .

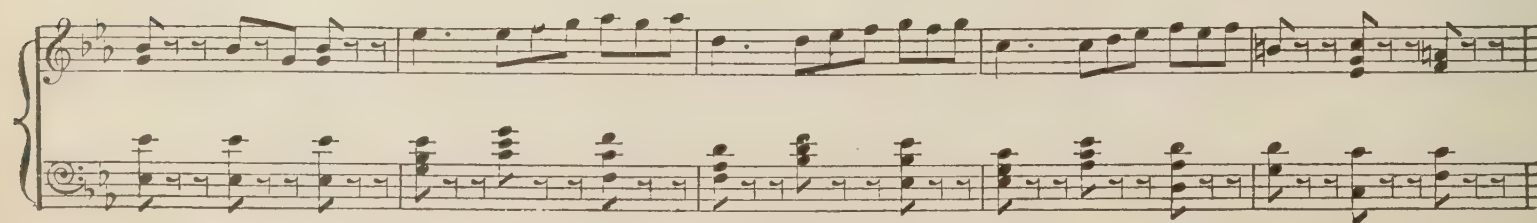
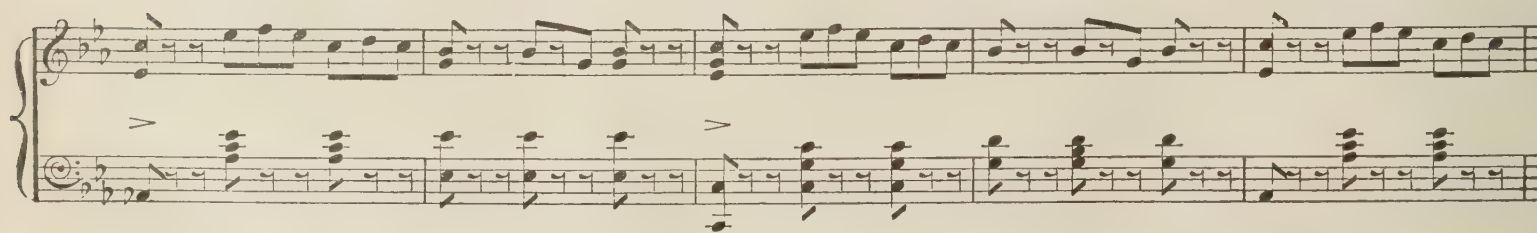
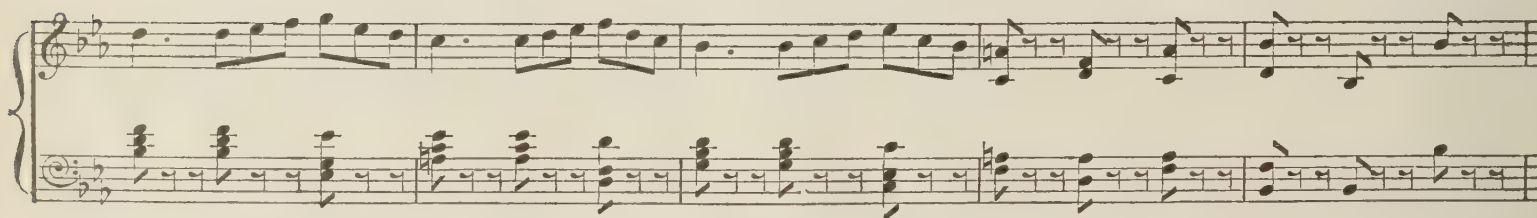
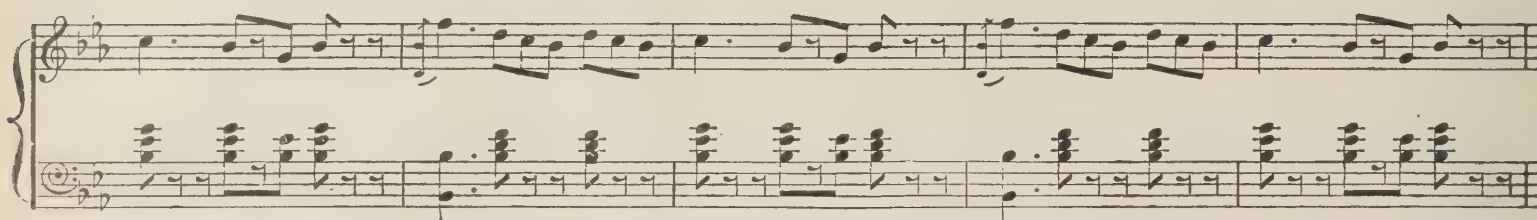
his bride! . . . . .

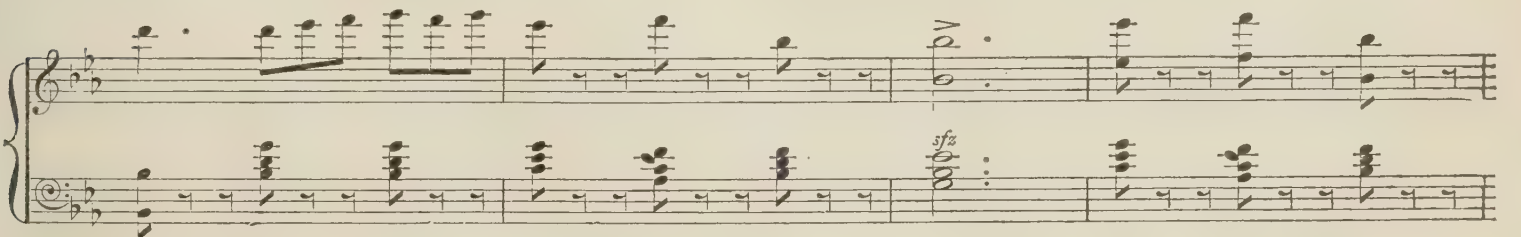
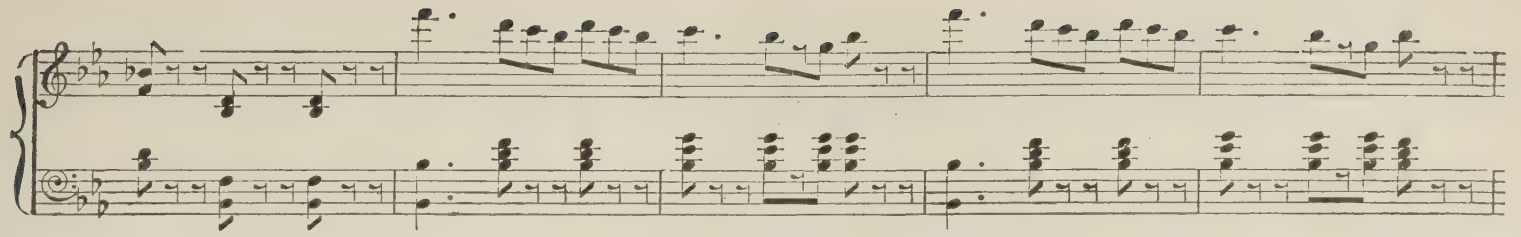
his bride! . . . . .

his bride! . . . . .

*Sua loco.* DANCE.

\* Ped. \* (18. III.)







## ACT II.

## No. 1.

*Andante moderato.*

## DUET—Robin &amp; Adam.

PIANO.

*ff* *dim.* *Ped.* *p*

*ff* *Ped.* *p*

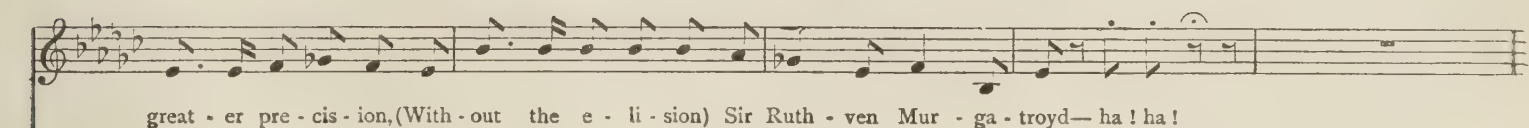
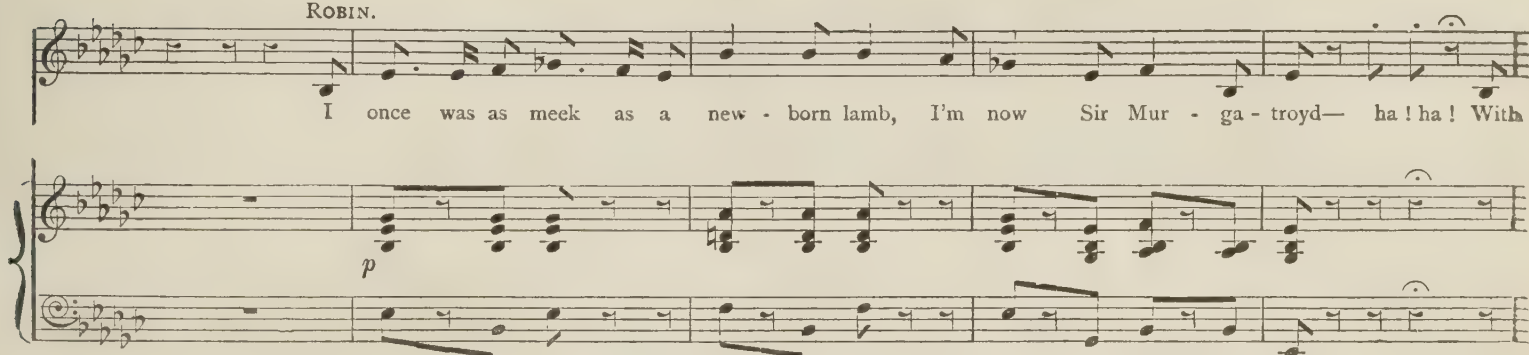
*p* *Ped.*

*dim.* *pp*

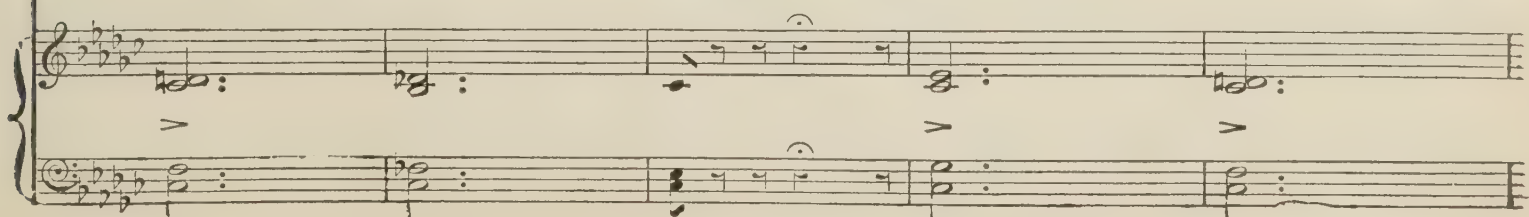
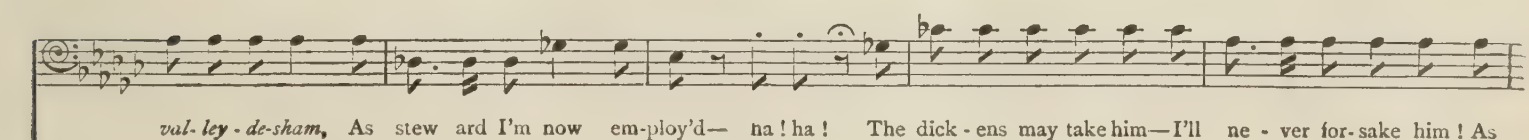
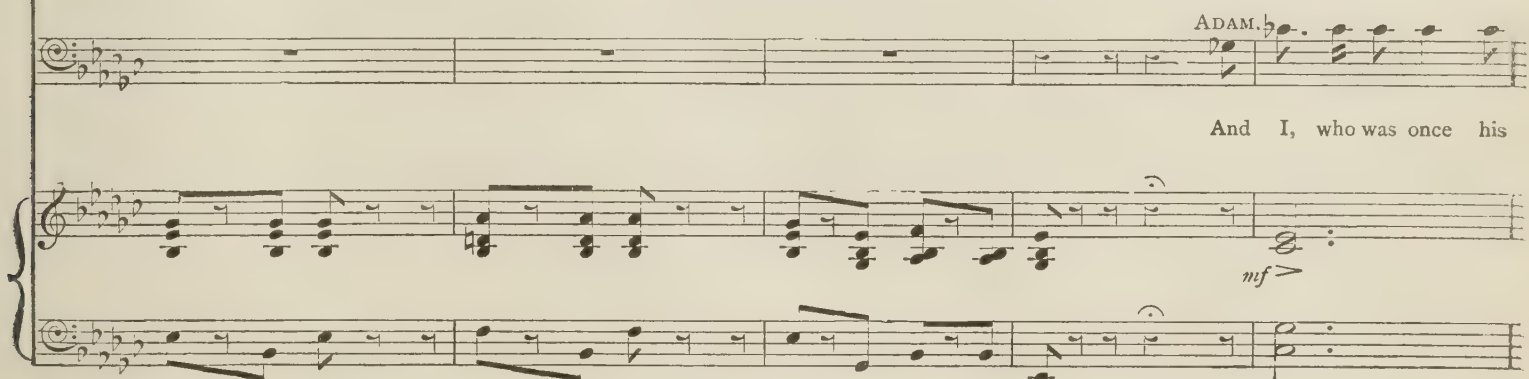
*ff* *p* *ff* *p*



ROBIN.



ADAM.



How dread-ful when an in-nocent heart Be-comes, per-force, a bad young Bart., And

steward I'm now employed—ha! ha! How dread-ful when an in-nocent heart Be-comes, per-force, a bad young Bart., And

*p*

still more hard on old A-dam His for-mer faith-ful val-ley-de-sham, His for-mer faith-ful

still more hard on old A-dam His for-mer faith-ful val-ley-de-sham, His for-mer faith-ful

*rall.*

val-ley-de-sham, His val-ley-de-sham, . . . His val-ley-de-sham, de sham!

val-ley-de-sham, His val-ley-de-sham, His val-ley-de-sham, His val-ley, his val-ley-de-sham!

*p* *rall.*



## No. 2.

## DUET &amp; CHORUS—Rose &amp; Richard.

*Allegro gioioso.*

PIANO.

RICHARD.

Hap - pi - ly cou - pled are we, You see— I am a jol - ly Jack Tar, My star, And

you are the fair - est, The rich - est and rar - est Of in - no - cent las - ses you are, By far— . . .

Of in - no - cent las - ses you are ! Fanned by a fa - vour - ing

gale, You'll sail O - ver life's trea - cher - ous sea With me, And as for bad wea - ther We'll

have it to - ge - ther, And you shall creep un - der my lee, My wee ! And

Ped. \*

you shall creep un - der my lee, — . . . . My wee ! . . . . For you

*p*

are such a smart lit-tle craft— Such a neat lit-tle, sweet lit-tle craft. Such a

CHORUS.

bright lit-tle, tight lit-tle, Slight lit-tle, light lit-tle, Trim lit-tle, prim lit-tle craft! For she

is such a smart lit-tle craft— Such a neat lit-tle, sweet lit-tle craft. Such a

ROSE.

bright lit-tle, tight lit-tle, Slight lit-tle, light lit-tle, Trim lit-tle, prim lit-tle craft! My

*p*



hopes will be blight - ed, I fear, My dear ; In a month you'll be go - ing to sea, Quite free, And

all of my wish - es You'll throw to the fish - es As though they were ne - ver to be ; Poor me ! . .

. . . . . As though they were ne - ver to be, And I shall be left all a

- lone To moan, And weep at your cru el de ceit, Com - plete ; While you'll be as - sert - ing Your :

free-dom by flirt-ing With ev-e-ry wo-man you meet, You cheat— Ah,— With

Ped.

ev-e-ry wo-man you meet! Ah— . . . Though I

\*

*p*

am such a smart lit-tle craft— Such a neat lit-tle, sweet lit-tle craft. Such a

*f* CHORUS.

bright lit-tle, tight lit-tle, Slight lit-tle, light lit-tle, Trim lit-tle, prim lit-tle, craft! Though she

*fz*

is such a smart lit-tle craft— Such a neat lit-tle, sweet lit-tle craft. Such a

Ah! . . . . .

bright lit-tle, tight lit-tle, Slight lit-tle, light lit-tle, Trim lit-tle, prim lit-tle craft! Such a

. . . . . Ah! . . . . .

bright lit-tle, tight lit-tle, Slight lit-tle, light lit-tle, Trim lit-tle, prim lit-tle craft!

*Sz. a.*

Ped. \*



## No. 3.

## SONG—Rose, with Chorus of Bridesmaids.

*Andante. ROSE.*

In by-gone days I had thy love—Thou hadst my heart. But Fate, all hu-man vows a-

PIANO.

*p*

-bove, Our lives did part! By the old love thou hadst for me, By the fond heart that beat for

*p*

thee— By joys . . . that ne-ver now can be, . . . Grant thou my prayer!

*pp*

CHORUS.

Grant thou her prayer!

Ped.  
(18. 211.)

ROBIN.

Take her— I yield!

CHORUS.

Oh rap - ture! A -

*Allegro vivace.**f*

\*

- way to the par - son we go— Say we're so - li - ci - tous ve - ry That

RICHARD.

he will turn two in - to one— Sing - ing hey, der ry down der-ry! For she

ROSE.

RICHARD.

is such a smart lit - tle craft— Such a neat lit - tle, sweet lit - tle craft— Such a

ROSE. RICHARD. ROSE. BOTH. *f* CHORUS.

bright lit-tle—Tight lit-tle—Slight lit-tle—Light lit-tle—Trim lit-tle, slim lit-tle craft! For she is such a smart lit-tle

craft, Such a neat lit-tle, sweet lit-tle craft— Such a bright lit-tle, tight lit-tle, Slight lit-tle, light lit-tle,

ROSE & RICHARD.

Ah! Ah!

Trim lit-tle, prim lit-tle craft! Such a bright lit-tle, tight lit-tle, Slight lit-tle, light lit-tle,

*Sua.*

Trim lit-tle, prim lit-tle craft!

*Sua.* *loco.*



# No. 4. CHORUS OF ANCESTORS, with SOLOS—Robin & Sir Roderic.

*Grave maestoso.*

PIANO. *p* *ff*

The first system of the piano introduction is in 6/8 time, featuring a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat). The melody begins with a half note G4, followed by quarter notes A4, Bb4, and C5. The bass line starts with a half note G3, followed by quarter notes F3, E3, and D3. The system concludes with a double bar line.

*dim.*

The second system continues the piano introduction. The melody in the right hand features a series of chords and single notes, including G4, A4, Bb4, and C5. The bass line in the left hand consists of half notes G3, F3, E3, and D3. The system ends with a double bar line.

The third system of the piano introduction. The melody in the right hand continues with chords and single notes. The bass line in the left hand features half notes G3, F3, E3, and D3. The system concludes with a double bar line.

TENORS.

BASSES.

*p*

Pain - ted em - blems of . . . a race, . . . All ac -

Pain - ted em - blems of . . . a race, . . . All ac

The vocal introduction for Tenors and Basses. The Tenors' part is in the upper staff, and the Basses' part is in the lower staff. Both parts begin with a half note G4. The piano accompaniment is in the lower staff, starting with a half note G3. The system concludes with a double bar line.

- curst in days . . . of yore, . . . Each from . . his ac -

- curst in days . . . of yore, . . . Each from his ac

The second system of the vocal introduction for Tenors and Basses. The Tenors' part is in the upper staff, and the Basses' part is in the lower staff. Both parts continue with the melody. The piano accompaniment is in the lower staff. The system concludes with a double bar line.

- cus - tomed place . . . Steps in to the world once . .

cus - tomed place . . . Steps in to the world once . .

more !

more !

TENORS.

Bar-o-net of Ruddigore, Last of our ac - cur - sed line, Down up - on the oaken floor—

BASSES.

Bar-o-net of Ruddigore, Last of our ac - cur sed line, Down up - on the oaken floor—

Down up - on those knees of thine! Cow - ard, pol - troon, sha - ker, squeam - er,

Block-head, slug - gard, dul - lard, dream - er, Shirk - er, shuf - fler, crawl - er, creep - er,

Snif - fler, snuf - fler, wail - er, weep - er, Earth-worm, mag - got, tad - pole, wee - vil!



*recitativo*

Set up - on thy course of e - vil Lest the King of Spec - tre - Land

Set up - on thy course of e - vil Lest the King of Spec - tre - Land

Set on thee his gris - ly hand!

Set on thee his gris - ly hand!

RECIT. SIR RODERIC.      RECIT. ROBIN.

Be ware! be-ware! be-ware!      Gaunt vi - sion, who art thou . . . That

*p trem.*

thus, with i - cy glare And stern re - lent - less brow, Ap - pear - est, who knows how?

*a tempo.*

## SIR RODERIC.

I am the spec - tre of the late Sir Rod - eric Mur ga troyd, Who comes to warn thee that thy

## ROBIN.

## SIR RODERIC.

fate Thou canst not now a - void. A - las, poor ghost! The pi - ty you Ex-press, for

## CHORUS.

no - thing goes : We spec - tres are a jol - lier crew Than you, perhaps, suppose ! We spec - tres are a jol - lier crew Than you, perhaps, suppose !

*f*

We spec - tres are a jol - lier crew Than you, perhaps, suppose !

*Attaca.*



## No. 5.

## SONG—Sir Roderic &amp; Chorus.

*Allegro energico.* *8va.*

ANO.

Ped.

The piano introduction consists of two staves. The right staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a rapid, ascending and then descending melodic line with many beamed sixteenth notes. The left staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes. A 'Ped.' (pedal) marking is placed below the left staff.

SIR RODERIC.

When the night wind howls in the

*p*

The first system of the vocal and piano accompaniment. The vocal line is on a single staff in treble clef, starting with a whole note 'When' and followed by eighth notes for 'the night wind howls in the'. The piano accompaniment is on two staves (treble and bass clef) in the same key and time, featuring a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. A piano (*p*) dynamic marking is at the start.

chim-ney crows, and the bat in the moon - light flies, And

The second system of the vocal and piano accompaniment. The vocal line continues with 'chim-ney crows, and the bat in the moon - light flies, And'. The piano accompaniment continues with the same rhythmic pattern.

ink - y clouds, like fu - neral shrouds, sail o - ver the mid - night

The third system of the vocal and piano accompaniment. The vocal line continues with 'ink - y clouds, like fu - neral shrouds, sail o - ver the mid - night'. The piano accompaniment continues with the same rhythmic pattern.

skies— When the foot pads quail at the night - bird's wail, and

The fourth system of the vocal and piano accompaniment. The vocal line continues with 'skies— When the foot pads quail at the night - bird's wail, and'. The piano accompaniment continues with the same rhythmic pattern.



black dogs bay at the moon, Then is the spec - tre's

*p*

ho li - day— then is the ghost's high noon ! For

CHORUS. *ff*

Ha! ha!

Ha! ha!

then is the ghost's high noon, high noon, . . . . .

Ha! ha! high noon, . . . . .

Ha! ha! high noon, . . . . .

then is the ghosts' high

then is the ghosts' high

then is the ghosts' high

*cres.* *f* *sfz*

## 2nd VERSE.

noon ! As the sob of the breeze sweeps

noon !

noon !

*sf* *p*

over the trees and the mists lie low on the fen, From

grey tomb-stones are gathered the bones that once were wo - men and

men, And a - way they go, with a mop and a mow, to the

re - vel that ends too soon, For cock crow li - mits our

ho - li - day— the dead of the night's high noon! CHORUS. *ff* Ha! ha!

dea! of the night's high noon, high noon, . . . Ha! ha! High noon, . . . Ha! ha! High noon, . . .



the dead of night's high

the dead of night's high

the dead of night's high

*cres.*

*f* *sf*

## 3rd VERSE.

noon! And . . then each ghost with his

noon!

noon!

*sf* *p*

la - dye - toast to their church yard beds take flight, With a

*voce.*

kiss, per - haps, on her lan - tern chaps, and a gris - ly grim. "good

The first system of the musical score. The vocal line is in G major, 2/4 time, with a key signature of one sharp (F#). The piano accompaniment consists of a right hand with a steady eighth-note pattern and a left hand with a simple bass line. The lyrics are: "kiss, per - haps, on her lan - tern chaps, and a gris - ly grim. "good

night!" Till the wel - come knell of the mid - night bell rings

The second system of the musical score. The vocal line continues with the lyrics: "night!" Till the wel - come knell of the mid - night bell rings. The piano accompaniment remains consistent with the first system.

fort. its fol - li - est time, And ush - ers in our next high

The third system of the musical score. The vocal line continues with the lyrics: "fort. its fol - li - est time, And ush - ers in our next high". The piano accompaniment continues with the same pattern. A piano (p) dynamic marking is present at the end of the system.

ho - l - day— the dead of the night's high noon! The

CHORUS. *ff*

Ha! ha!

Ha! ha!

The fourth system of the musical score. The vocal line continues with the lyrics: "ho - l - day— the dead of the night's high noon! The". The piano accompaniment continues with the same pattern. A fortissimo (ff) dynamic marking is present at the start of the chorus. The lyrics "Ha! ha!" are repeated twice.

dead of the night's high noon. high noon, . . .

Ha! ha! high noon, . . .

Ha! ha! high noon, . . .

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics 'dead of the night's high noon. high noon, . . .'. The second staff is a vocal line with lyrics 'Ha! ha! high noon, . . .'. The third staff is a vocal line with lyrics 'Ha! ha! high noon, . . .'. The fourth staff is a piano accompaniment line with chords and melodic fragments.

the dead of the night's high noon.

the dead of the night's high noon.

the dead of the night's high noon.

the dead of the night's high noon.

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics 'the dead of the night's high noon.'. The second staff is a vocal line with lyrics 'the dead of the night's high noon.'. The third staff is a vocal line with lyrics 'the dead of the night's high noon.'. The fourth staff is a piano accompaniment line with chords and melodic fragments.

noon!

noon! Ha! ha! ha! ha!

noon! Ha! ha! ha! ha!

*ff*

The third system of the musical score consists of four staves. The top staff is a vocal line with lyrics 'noon!'. The second staff is a vocal line with lyrics 'noon! Ha! ha! ha! ha!'. The third staff is a vocal line with lyrics 'noon! Ha! ha! ha! ha!'. The fourth staff is a piano accompaniment line with chords and melodic fragments, marked with a forte dynamic (*ff*).



## No. 6.

## CHORUS.

CHORUS. TENORS. *f**p*

He yields! He yields! He an - swers to our

BASSES. *f*

He yields! He yields! He an - swers to our

*Allegro con fuoco.*

PIANO.

call! We do not ask for more.

call! We do not ask for more. A stur - dy fel - low, af - ter all, This

A stur - dy fel - low, af - ter all, This la - test Rud - di

la - test Rud - di - gore!

gore! All per - ish in un - heard of woe Who dare our wills de fy; We

All per - ish in un - heard of woe Who dare our wills de - fy;

*p* *sfz*

want your par - don, ere we go, For hav - ing a - go -

We want your par - don, ere we go, For hav - ing a - go

- nized you so— So par - - don us— So

- nized you so— So par - - don us—

*p*

par - don us— Or die! So par - don us— So

Or die! So par - don us— So

*p*

RECIT. ROBIN.  
*lento.*

I par-don you! I par-don you!

par don us— Or die!

par - don us— Or die!

*f* *pp*

*a tempo.*

He par - dons us, He par - dons us, He par dons us— Hur - rah!

*a tempo.*

He par - dons us, He par - dons us, He par - dons us— Hur - rah!

*f*

Ped.



Trills and triplets in the right hand, with sustained chords in the left hand. Pedal marks are present.

Continuation of the piano introduction, featuring *sfz* and *p* dynamics, and a *dim.* marking. The key signature changes to D major.

## CHORUS OF MEN.

Vocal and piano accompaniment for the first line of the chorus. The piano part includes *p* dynamics and pedal marks.

Pain - ted em blems of . . a race All ac - curst in days of yore,

Pain - ted em - blems of . . a race All ac - curst in days of yore,

Vocal and piano accompaniment for the second line of the chorus. The piano part includes a *Ped.* marking.

Each to . . his ac - cus - tomed place . . Steps . . . un - wil - ling - ly, once

Each to . . his ac - cus - tomed place . . Steps . . . un - wil - ling - ly, once

Piano accompaniment for the final line of the chorus, featuring *ff* and *p < f >* dynamics.

more !

more !

## No. 7.

## RECIT. &amp; SONG—Robin.

*Allegro risoluto.*

PIANO. *f*

A-way, Re - morse!    Compunc-tion, hence!    Go, Mo-ral

Force!    Go, Pe - ni tence!    To Vir - tues plea    A long fare - well—

*sf sf p*

Ped. \*

*più lento.*

Pro-pri e ty, I ring your knell!    Come guilt - ti - ness of deadliest hue,

Ped. \*

*Allegro comodo.*

Come desperate deeds of der-ring do

*f*

Ped. \*



1. Hence - forth all the crimes that I find in the *Times* I've pro-mised to per - pe-trate  
 2. Ye well - to - do squi-res who live in the shi-res, Where pet - ty dis-tinc-tions are  
 3. Ye sup - ple M. P.s', who go down on your knees, Your pre-cious i - den - ti - ty

*p*

dai - ly, To - mor-row I start with a pet - ri - fied heart On a re - gu - lar course of Old Bai - ley. There's  
 vi - tal, Who found Athen - æ-ums and lo - cal mu - se-ums, With views to a ba - ro - net's ti - tle— Ye  
 sink-ing, And vote black or white as your lea-ders in - dite, (Which saves you the trou - ble of think - ing). For your

con - fi-dence-tricking, bad coin, pock-et-pick-ing, And se - ve - ral o - ther dis - gra - ces— There's postage-stamp prigg-ing, and  
 butchers and bak-ers and can - dle-stick makers Who sneer at all things that are trade - y— Whose mid-dle class lives are em -  
 country's good fame, her re-pute or her shame, You don't care the snuff of a can - dle— But you're paid for your game when you're

then, thim-ble rig-ging, The three-card de - lu - sion at ra - ces! Oh! . . . a Bar - on - et's rank is ex -  
 - bar-rased by wives Who long to pa - rade as "My La - dy," Oh! . . . al - low me to of - fer a  
 told that your name Will be graced by a ba - ro - net's han - dle— Oh! . . . al - low me to give you a

- ceed-ing-ly nice, But the ti-tle's uncommonly dear at the price!  
 word of ad-vice, The ti-tle's uncommonly dear at the price!  
 word of ad-vice—The ti-tle's uncommonly dear at the price!

*f*



## No. 8.

## DUET—Margaret &amp; Sir Despard.

*Andante quasi Allegro.*

PIANO. *f* *p*

SIR DESPARD.

I once was a ve - ry a -

MARGARET.

ban - don'd per - son—

MARGARET.

Mak - ing the most of e vil chan - ces.

SIR DESPARD.

No - bo - dy could con - ceive a worse 'un—

MARGARET.

E - ven in all the old ro - man - ces.

SIR DESPARD.

I blush for my wild ex - tra - va - gan - ces,

*dolce.*

MARGARET.

But be so kind To bear in mind, We were the vic-tims of

cir-cum-stan-ces!

That is one of our blame-less dan-ces.

MARGARET. 2nd VERSE.

SIR DESPARD.

I was once an ex-ceed-ing-ly odd young la-dy— Suf-fer-ing much from spleen and va-pours.

MARGARET.

SIR DESPARD.

MARGARET.

cler - gy-men thought my con - duct sha - dy— She did - n't spend much upon li - nen-drapers.

It cer - tain-ly

en - ter - tain'd the ga-pers.

My ways were strange Be - yond all range—

*dolce.*

SIR DESPARD.

Par - a-graphs got in - to all the pa - pers.

*p*

We on - ly cut re - spect a ble ca - pers.



## 3rd VERSE. SIR DESPARD.

## MARGARET.

I've gi - ven up all my wild proceedings. My taste for a wand'-ring life is wan-ing.

## SIR DESPARD.

## MARGARET.

## SIR DESPARD.

Now I'm a dab at pen - ny read-ings. They are not re-mark - a - bly en - ter - tain - ing. A mo - der - ate

live - li - hood we're gain-ing.

## MARGARET.

## SIR DESPARD

In fact we rule A Na - tion - al School. The

*dolce.*

du - ties are dull, but I'm not complaining!

*p*

This sort of thing takes a deal of train-ing!

*ffz*

## No. 9

## TRIO—Margaret, Robin, &amp; Sir Despard.

*Allegro vivace.*

PIANO. *f*

ROBIN.

My eyes are ful - ly o - pen to my aw - ful sit - u - a - tion—I shall go at once to Ro - der - ic and

*mf*

make him an o - ra - tion, I shall tell him I've re - co - vered my for - got - ten mor - al sen - ses, And I don't care two-pence halfpenny for

a - ny con - se - quences. Now I do not want to per - ish by the sword or by the dag - ger, But a mar - tyr may in - dulge a lit - tie

par - don - a - ble swagger, And a word or two of com - pli - ment my van - i - ty would flat - ter, But I've got to die to - mor - row, so it



MARGARET.

So it real ly does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter—So it

ROBIN.

real-ly does-n't mat-ter!

SIR DESPARD.

So it real-ly does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter—So it real-ly does-n't mat-ter, mat-ter,

real-ly does-n't mat-ter—

So it real-ly does-n't mat-ter, mat-ter,

So it real-ly does-n't mat-ter!

So it real-ly does-n't mat-ter, mat-ter,

mat-ter, mat-ter, mat-ter—

So it real-ly does-n't mat-ter! So it real-ly does-n't mat-ter, mat-ter,

*cres.*

2nd VERSE.

mat-ter, mat-ter, mat-ter!

*p**dim.*

If I were not a lit-tle mad and

*pp*

mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter,

*p**dim.**pp*

mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter,

*sfz**pp**dim.**pp*



gen - e - ral - ly sil - ly I should give you my ad - vice up - on the sub - ject, wil - ly nil - ly ; I should show you in a moment how to

mat - ter !

mat - ter !

grap - ple with the question, And you'd real - ly be as - tonished at the force of my sug - ges - tion. On the sub - ject I shall write you a most

val - u - a - ble let - ter, Full of ex - cel - lent sug - ges - tions When I feel a lit - tle bet - ter, But at pre - sent I'm a - fraid I am as

mad as a - ny hat - ter, So I'll keep em to my - self, for my o - pin - ion does - n't mat - ter !

Her o -

Her o - pin - ion does - n't mat - ter, mat - ter,

Her o - pin-ion doesn't mat-ter,  
 - pin-ion does-n't mat-ter, mat-ter, mat-ter, mat-ter, Her o - pin-ion does-n't mat-ter!  
 mat-ter, mat-ter, mat-ter, Her o - pin-ion does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter! Her o

My o - pin-ion does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter,  
 Her o - pin-ion does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter,  
 - pin-ion does-n't mat-ter, Her o pin-ion does-n't mat-ter, mat-ter, mat-ter, mat-ter!  
*cres.* *sfz* *p*

3rd VERSE.

mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter!  
 mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter!  
 If I had been so luck-y as to have a stead-y brother Who could talk to me as we are talk-ing



now to one an - o - ther, Who could give me good ad - vice when he dis - cov - er - ed I was er - ring, (Which is just the ve - ry fa - vour which on -

you I am con - fer - ring). My ex - is - tence would have made a ra - ther in - ter - est - ing i - dyl, And I might have lived and died a ve - ry

de - cent in - di - widdle. This par - tic - u - lar - ly ra - pid, un - in - tel - li - gi - ble pat - ter Is - n't gen - er - al - ly heard, and if it

If it is it does-n't mat-ter, mat-ter, mat-ter, mat-ter, If it

If it is it does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, If it is it does-n't mat-ter, mat-ter,

is it does-n't mat-ter!



*f*

is it does-n't mat-ter! This par-tic-u-lar-ly rap-id, un-in-tel-li-gi-ble pat-ter Is-n't gen-er-al-ly heard, and if it

*f*

mat-ter, mat-ter, mat-ter! This par-tic-u-lar-ly rap-id, un-in-tel-li-gi-ble pat-ter Is-n't gen-er-al-ly heard, and if it

*f*

This par-tic-u-lar-ly rap-id, un-in-tel-li-gi-ble pat-ter Is-n't gen-er-al-ly heard, and if it

*cres.*

is it does-n't mat-ter, This par-tic-u-lar-ly ra-pid, un-in-tel-li-gi-ble pat-ter Is-n't gen-e-ral-ly heard, and if it

is it does-n't mat-ter, This par-tic-u-lar-ly ra-pid, un-in-tel-li-gi-ble pat-ter Is-n't gen-e-ral-ly heard, and if it

is it does-n't mat-ter, This par-tic-u-lar-ly ra-pid, un-in-tel-li-gi-ble pat-ter Is-n't gen-e-ral-ly heard, and if it

*sf* *ff*

is it does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter!

is it does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter!

is it does-n't mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter, mat-ter!

*f*

## No. 9a.

## MELODRAME.

*(During dialogue.)*  
*Allegro.*

PIANO. *ff*

*Agitato.*

*pp*

*CODA. trem.*

*pp*

*cres.* *ff*



## No. 10.

## SONG—Hannah (with Sir Roderic).

*Andante Allegretto.* HANNAH.

1. There grew a lit - tle flow - er 'Neath a  
 2. When she found that he was fic - kle, Was that  
 3. Said she "He loved me ne - ver, Did that

*Andante Allegretto.*

PIANO. *f* *p* *p*

Ped. \* Ped. \* Ped. \*

great oak tree : When the tem - pest 'gan to low - er Lit - tle heed - ed she : No need had she to cow - er, For she  
 great oak tree, She was in a pret - ty pic - kle, As she well might be— But his gal - lant - tries were mic - kle, For death  
 great oak tree, But I'm nei - ther rich nor clev - er, And so why should he? But though fate our for - tunes se - ver, To be

dread - ed not its power— She was hap - py in the bow - er Of her great oak tree ! Sing hey, Lack - a - day ! . . .  
 followed with his sic - kle, And her tears be - gan to tric - kle For her great oak tree ! Sing hey, Lack - a - day ! . . .  
 con - stant I'll en - deav - our, Aye, for e - ver and for e - ver, To my great oak tree Sing hey, Lack - a - day ! . . .

... } Sing hey, Lack - a - day ! Let the tears fall free For the pret - ty lit - tle flower and the



great oak tree! Sing hey, Lack-a-day! . . . Sing hey, Lack-a-

Sing hey, . . . . . Lack-a-day! Sing hey, . . . . .

*cres.*

day! . . . Sing hey, Lack-a-day! Let the tears fall free For the pret-ty lit-tle flow-er and the

. . . Lack-a-day! Hey, lack-a-day! Let the tears fall free For the pret-ty lit-tle flow-er and the

*f* *dim.* *p*

*1st & 2nd times.* *3rd time.*

great oak tree! 2. When she tree!" Sing hey, Lack-a-

3. Said tree! Sing hey, . . . . .

*p*

*dim.* *riten.* *p*

day! Hey, lack-a-day, Lack-a-day, lack-a-day!

. . . Lack-a-day! Hey, lack-a-day, Lack-a-day, lack-a-day!

*dim.* *pp* *pp* *Ped.*

## No. 11.

## FINALE—ACT II.

*Allegro con brio.*

PIANO.

1st VERSE. ROSE.

When a man has been a naugh · ty Ba · ro · net, And ex pres ses deep re pen · tance and re · gret,

2nd VERSE. RICHARD.

If you ask me why I do not pipe my eye,      Like an hon - est Bri - tish sai - lor, I      re - ply,

You should help him, if you're a - ble, Like the mou - sie in the fa - ble, That's the teach - ing of my Book of E - ti - quette.

That with Zo - rah for my mis - sis, There'll be bread and cheese and kis - ses, Which is just the sort of ra - tion I en - iye !

## CHORUS. 1st VERSE.

## p 1st VERSE. ROBIN.

That's the teach-ing in her Book of E - ti - quette.

Hav-ing been a wick-ed Ba-ro-net a week,

## 2nd VERSE.

## 2nd VERSE. MARGARET &amp; SIR DESPARD.

Which is just the sort of ra-tion you en-jye!

Prompt-ed by a keen de-si-re to e-voke,

Once a-gain a mod-est live-li-hood I seek,

Ag-ri-cul-tu-ral em-ploy-ment Is to me a keen en-joy-ment,

All the bles-sed calm of mat-ri-mo-ny's yoke,

We shall tod-dle off to-mor-row, From this scep of sin and sor-row,

## CHORUS. 1st time.

For I'm nat-u-ral-ly dif-fi-dent and meek!

For he's nat-u-ral-ly dif-fi-dent and meek!

For to set-tle in the town of Ba-sing-stoke!

For he's nat-u-ral-ly dif-fi-dent and meek!



2nd time.

All the PRINCIPALS with CHORUS.

Prompt-ed by a keen de - si - re to e - voke, All the bles-sed calm of mat - ri - mon - y's yoke,

*f*

Prompt-ed by a keen de - si - re to e - voke, All the bles-sed calm of mat - ri - mon - y's yoke,

They will tod-dle off to-mor-row From this scene of sin and sor-row, For to set-tle in the town of Bas ing - stoke !

They will tod-dle off to-mor-row From this scene of sin and sor-row, For to set-tle in the town of Bas - ing - stoke !

*ff*

For to set-tle in the town of Bas - ing - stoke ! They will tod-dle off to - morrow, From this scene of sin and sor-row,

For to set-tle in the town of Bas - ing - stoke ! They will tod-dle off to - morrow, From this scene of sin and sor-row,

For to set - tle, set - tle, set - tle, set - tle, set - tle, in the town

For to set - tle set - tle, set - tle, set - tle, set - tle, set - tle, in the town . . . . .

of Ba - sing . . . . .

of Ba - sing . . . . .

stoke ! For hap - py the li - ly, the li - ly when

stoke For hap - py the li ly, the li - ly when

kiss'd by the bee; But hap - pier than a - ny, but hap - pier than a - ny A

kiss'd by the bee; But hap - pier than a - ny, but hap pier than a - ny A

lo - ver is, when he em bra - ces

lo - ver is, when he em bra - . . . ces

his . . . bride !

his . . . bride !



# THE MIKADO

OR  
THE TOWN OF TITIPU

WRITTEN BY  
**W. S. GILBERT**



COMPOSED BY  
**ARTHUR SULLIVAN**

VOCAL SCORE  
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PIANOFORTE SOLO  
LIBRETTO



THE SUN WHOSE RAYS.  
A WANDERING MINSTREL I. (In D and F.)  
WILLOW, TIT-WILLOW.  
HEARTS DO NOT BREAK.  
THE MIKADO'S SONG.  
THEY NEVER WOULD BE MISSED.  
BRIGHTLY DAWNS OUR WEDDING DAY. (Madrigal.)  
BRIGHTLY DAWNS OUR WEDDING DAY. (Quartet, Octavo)  
THREE LITTLE MAIDS FROM SCHOOL. (Trio.)  
THREE LITTLE MAIDS FROM SCHOOL. (Trio, Octavo.)



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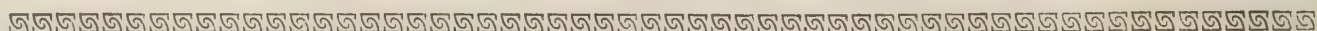
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